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JOURNAL

VOLUME 17 NUMBER 6

JUNE 1951

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## New Aids for Better Picture Making

JACOB DESCHIN, AFSA

You may have heard by this time the surprising news about the Japanese Nikkor lenses and Nikon 35mm miniature camera. How Carl Mydans and David Douglas Duncan sent back glowing reports of the unusually fine performance of a new Japanese lens and how Frank Scherschel, head of *Life's* laboratories, had the equipment checked in New York and found that it was all that Mydans and Duncan had claimed for it, and then some. Result: Frank bought a batch of the cameras and sent them to *Life's* photographers.

The Nikon camera is in general appearance a facsimile of the Contax, but combining important features of the Leica, whose shutter it has, and the Contax plus some innovations. The lenses are the Nikkor, which include four focal lengths. The camera and lenses made their formal debut at the recent twenty-sixth annual convention and trade show of the Master Photo Dealers and Finishers Association in Atlantic City, where the long-awaited prices were announced, to wit: Nikon camera with Nikkor 50mm f/1.4, \$349; camera and f/2, \$259; camera and f/3.5, \$189. The camera alone is \$152. The Nikkor lens prices are 50mm f/3.5, f/2 and f/1.4, respectively \$54.50, \$107 and \$198; 85mm f/2, \$175; 135mm f/3.5, \$154.50; wide-angle f/3.5 35mm, \$89.50. The cameras and lenses are imported from Tokyo by Overseas Finance and Trading Company, Inc., 465 California Street, San Francisco 4, Calif.

The Contax IIIA miniature, which is patterned after the Contax IIA but has the added feature of a built-in photoelectric exposure meter on top of the camera housing, is announced by Carl Zeiss, Inc., 485 Fifth Avenue, New York. Like the Contax IIA the new meter model is smaller and more compact than the prewar Contax III. The operation of the meter has been so simplified that only one adjustment is needed, after which the exposure time

and lens stop may be read directly off the scale. A new interchangeable Zeiss Opton Biogon wide-angle lens has also been made available, which fits the two postwar Contax models as well as their prewar predecessors. Zeiss also announces a new photoelectric exposure meter, the Ikophot IIA, which is calibrated in A.S.A. exposure indexes and is supplied in a small leather case. The new meter measures both incident and reflected light.

Kodak has a new miniature, the \$95 Signet, which succeeds the Kodak 35, has a coated Ektar 44mm f/3.5 lens and Synchro 300 shutter, the latter with four speeds from 1/25th to 1/300th and click stops. The new miniature has a built-in range finder of the superimposed image type which focuses down to two feet; built-in flash synchronization at all speeds with Class M flash lamps (such as No. 5, No. 25); single window for range finder and viewfinder. The Signet is attractively and compactly designed, measuring 4 1/2 x 2 1/2 x 3 inches. Accessories include a field case, cable release, combination lens attachments and flash items.

Argus has a new 35mm miniature, the \$99.50 C-4, with an Argus Cintar f/2.8 lens, brilliant superimposed-image type rangefinder with large eye piece designed for the convenience of wearers of eye glasses; rangefinder and viewfinder combined; behind-the-lens shutter of a new type, and built-in flash synchronization.

Other 35mm cameras in the news are the Voigtländer Prominent, the Zeiss-Ikon Tenax, the Wetti, the Ihagee Exa and the Bolex Medical Camera. The Prominent, imported by Willoughby's, 110 West Thirty-second Street, New York, is \$225 equipped with the 50mm f/2 Ultran. It has a new behind-the-lens shutter, interchangeable lens feature, and reflex housing accessory. The camera also is available with f/1.5 Noktan lens and Compur Rapid shutter.

The Tenax, for rapid sequence photography, has been reintroduced by Ereona Camera Corporation, 527 Fifth Avenue,



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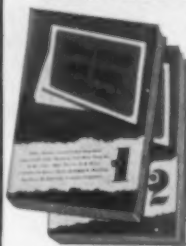
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KUTZTOWN PENNSYLVANIA

New York City. The camera produces inch-square on 35mm film and has a trigger-like lever at the front for rapid sequence shooting. The flash-synchronized camera has a Compur Rapid shutter with speeds to 1/500, a Zeiss Tessar f/3.5 lens and costs \$89.50. With f/3.5 Novar lens the camera is \$66. The same importing company has a new model of the Welti, which folds flat, springs open at the touch of a button, flash synchronization and other features. With Zeiss Tessar f/3.5 and Compur Rapid shutter the Welti is \$79.

A \$100 version of the Ihagee Exakta camera, the Exa, with Zeiss Tessar f/3.5 lens, is announced by Richard Hirsch, new sales manager of Exakta Camera Company, the importers, 46 West Twenty-ninth Street, New York City. The camera has some of the regular Exakta features but is smaller and can be used with waist level and eye-level finders. Lenses are interchangeable.

A scientific and medical camera utilizing the Bolsey Special model 35mm camera and built-in strobe light unit will soon be available at about \$200 for the complete unit. The camera is fully automatic, a series of prefocused distances for various subject areas being indicated on the monorail camera support. The camera can be used with a pistol grip for hand-held exposures; placed on a table, suspended on a stand, or operated as an ordinary strobe-equipped camera. A special ring condenser permits the use of this camera in photomicrography.

Incidentally, a manual for Bolsey camera users, "The Bolsey Guide," has just been published by Greenberg, and is available from PSA JOURNAL, postpaid, at \$1.75 a copy. The authors are Charles Abel and Dr. Kenneth S. Tydings and the book's contents cover the handling of the Bolsey cameras, a helpful treatise on general photography, and a liberal assortment of subject matter and methods.

In the low-priced rollfilm and twin-lens reflex camera field, there is Saul Bower's (114 Liberty Street, New York) \$28.50 folding camera with 1/6.3 Laack anastigmat lens and Vario shutter speeds to 1/200. The camera is the German-made Bower-X, has two finders and takes 2½x3¼ pictures only.

Another German rollfilm camera is the Weltax, imported by Ercona Camera Corporation, 527 Fifth Avenue, New York. It takes 2½x2¼ or sixteen 1-5/8x2¼-inch pictures on 120 film. With a coated Meritar f/3.5 lens in Prontor-S shutter to 1/250, the Weltax is \$59.50; with coated f/3.5 Carl Zeiss Tessar in Compur Rapid shutter, to 1/400, \$99.50. Both shutters are synchronized for flash and have self-timers.

A \$49.50 all-metal twin-lens reflex camera, Penta-Reflex, for twelve 2½x2¼ pictures on 120 rollfilm, has been imported from Germany by the Sterling-Howard Corporation, 361 East Tremont Avenue, New York. The camera includes an f/3.5 anastigmat lens, shutter speeds to 1/100, self-erecting viewfinder hood with built-in magnifier. An eveready case is \$4.75.

Two view cameras in the tradition of the post-war trend to precision design in the field were shown at the Atlantic City convention by Saul Bower, Inc., and Heitz & Lightburn, 150 West Fifty-fourth Street, New York. The first is the monorail Bernpohl Fotomaster, made to high cabinet-maker's and precise engineering standards, is constructed of metal-reinforced teakwood and dural, with brown leather bellows extension from 3½ inches to 25 inches. The 4x5 model is \$235, the 5x7, \$375, both without lens.

The monorail 4x5 Sinar's principal feature is its extreme flexibility as to bellows accommodation. Extra bellows units can be attached as needed for critical close-up work. The rail camera bed takes battery cells for electrical operation of the camera shutter. The camera is designed particularly for a wide variety of scientific and

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similar photographic requirements. Many accessories are available for a wide range of usefulness. The camera is \$469.50.

The 4x5 Linhof Super Technika camera, which with the multifocus rangefinder costs \$299.75, is now available in red, cream white and gray colors at 10 percent higher than the regular black model, according to the importer, Kling Photo Supply Corporation. The camera design is unchanged. The cream white color is believed to be particularly desirable for medical photographers.

Victor Hasselblad, inventor of the single-lens Swedish reflex camera that bears his name, announced in the Willoughby booth at Atlantic City that the Hasselblad is now in full production at the factory, and a quantity is now ready for distribution in this country. Among the attractive tidbits he discussed and demonstrated was an ingeniously designed accessory viewfinder with contact shoe for flash and strobe; extension tubes for close-up work; a fifty-yard remote control device with nylon cord extension for operating the camera from a distance, as in nature photography, and other items.

A kit of paper and filters designed to introduce Varigam variable-contrast paper is now being offered by camera stores. The kit (\$2.98) contains a twenty-five sheet package of 8x10 Varigam; two filters; a filter holder to fit the lens of any enlarger; an S-55X safelight filter sheet, and instructions.

### ACKNOWLEDGEMENT

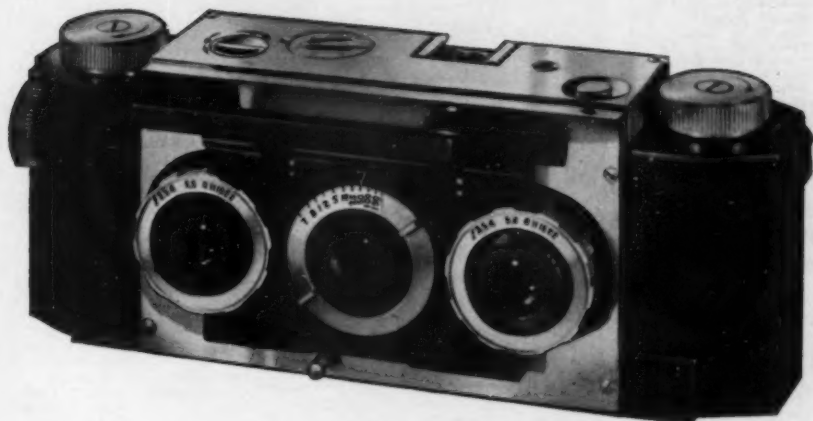
Our special feature this month, devoted to pictorial photography, begins on page 367. Grateful acknowledgement is made to W. Dovel Le Sage, APSA, and Doris Martha Weber, APSA, for their aid in obtaining and editing this section.

A surprise is in store for all members in the July JOURNAL, which will be mailed during the first week of July. Watch for it!

FRED QUELLEMALZ, JR.



# Let's talk Dollars and Sense about Stereo Photography



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	Benjamin Thomas	1		Henry M. Bosman	1		Robert L. McKerran	7*
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	Raymond J. LeBlanc	2		Rev. H. Bielenberg	2		Lester D. Cohn	1
	Hy Schwartz	½		Harvey H. Boats	1		Thomas F. Gaines	1
	Paul A. Sperry	20*		Wilson R. Browne	1		Herbert Jackson	26*
Rhode Island	None	0		F. J. Cancellio	2		Allison V. Slagle	4
New York	Bernard M. Acosta	14*		Philip Can	86**	Georgia	Carlton F. Luce, Jr.	3
	Paul Arnold	2		Hilda E. Hampfler	1	Florida	J. L. Craig	3
	Perry Atkinson	1		Arlene H. Daniels	1		C. Vorne Kluhworth	6*
	Edward L. Bailey	1		Dr. Francis Ashley Faught	1		Seymour V. Toole, Jr.	2
	B. Erle Buckley	2		G. A. Hampfler	1	Alabama	H. Jack Jones	3
	Willard H. Carr	½		Nelson Hutchinson	5*		Prescott V. Kelly	4½
	T. Anthony Caruso	3		F. Kissinger	1		Finis McCluney, Jr.	1
	Earl R. Clark	1		George F. Johnson	4	Mississippi	J. M. Endres	3
	Charles H. Coppard	1		Richard R. Koch	54½**	North Carolina	Melvin F. Cipar	2
	R. M. Corbin	½		Micahel R. Leatham	1		William A. Ramsey	1
	J. B. Cummings	1		Michael R. Lynch	1		Hyrt L. Roush	8*
	John H. Dessauer	1		S. Miller Mack	½	South Carolina	Hugh F. Walburn	2
	William J. Dewhirst	7*		Foster Moyer	6*	District No. 6		
	Catherine E. Dorr	1		L. V. Piatt	1	Louisiana	Vance J. Rhodes	1
	Thomas W. Drew	1		F. Quellmaiz	119**		Wood Whitesell	12*
	George Eaton	3		Rev. Wm. C. Riegner	½		A. E. Woolley, Jr.	2
	Robert F. Edgerton	2		E. O. Romig	2	Arkansas	Allan M. Thomas	1
	David B. Elendrath, Jr.	1		Jesse Weiss	1	Missouri	Stuart M. Chambers	61**
	Mrs. Franke Fausender	14*		Paul J. Wolfe	3		W. E. Chase	4
	Howard E. Foote	2	Delaware	Asa L. Young	2		B. E. Emerson	1
	W. R. Franklin	1		E. T. Howell	1		Martin B. Manovill	1
	Norris Harkness	10*		A. K. Pfister	1		Alfred S. Norbury	3
	Richard W. Heen	1	Maryland	Harold W. T. Parnell	6½*	Kansas	Clark A. Gray	1
	William R. Hutchinson	2		Mrs. Carl R. Firth	3		Martin W. Lentz	1
	Charles A. Kinsley	3		Tom Firth	6*		Dr. H. E. Morgan	1
	Paul J. Kochler	2		Joseph A. Froehlinger	1		C. R. Romstedt	1
	Dr. Bernhard Landow	4		John A. Kelly	1		Dan B. Rumpf	4
	Daniel J. Lawrence	2		Alex G. Potamianos	1½	Texas	Leon D. Aptekar	1
	Norman Lipton	1		W. G. Schepleng	1		Samuel F. Davis	2
	Rev. Boyd A. Little	9*		Oliver C. Shipley	1		Eugene C. Doehne	1
	R. P. Loveland	1	D. of Columbia	E. V. Wenzell	2		Paul L. Gittings	2
	John H. Magee	41½*		Mrs. Suzanne T. Cooper	1		Ralph E. Gray	3
	Charles Manzer	1		Mrs. Bettie Z. Fahnestock	1		Lloyd L. Gregory	4
	Marco Studio	1		C. H. Severance	1		Dr. L. L. Handly	4
	R. B. Martenson	11*		Harry B. Shaw	1		C. J. Perry	8*
	Hugo Maugeri	3	Virginia	Mrs. Sandra R. Thaw	1		W. F. Reeves	1
	Arthur S. Mawhinney	1		Capt. F. C. Allen	3		Carlson Sandoval	1
	Herbert McDonough	1		Ollie Atkins	2		F. J. Schmidt	1½
	Metropolitan CC Council	1		William Edwin Booth	1		F. W. Schmidt	1
	Walter S. Meyers	1		Camera Club of Richmond	3		CWO Frank I. Yates	9*
	Llewelly E. Muehler	1		Dr. J. O. Fitzgerald	1	Oklahoma	Ruth Canaday	1
	John G. Mulder	109**		T. F. Holt	12*		G. E. Fiellin	3
	J. Stanley Nixon	2		Old Dominion CC	1		Frank J. Heller	8*
	Frank Nolan	1		Frank A. Nofstinger	1		John Long	1
	H. Paschel	1	West Virginia	Charles C. Peterson	1	District No. 7		
	Martin Polk	3	District No. 4	Mrs. Louise A. Geisel	1	North Dakota	None	0
	H. C. Radon	1				South Dakota	E. C. Long	1
	Harry R. Reich	5*		Dr. Glenn Adams	1		E. V. Wilson	1
	Norman Rothchild	3		A. Millard Armstrong	2	Nebraska	Sira T. Anderson	5*
	Ralph Samuels	1		Asel Rahmsen	2		Mrs. H. F. Balmer	1
	Walter Sarff	1		James A. Bines	½		Richard C. Knott	1
	E. G. Sargent	½		Frank E. Carlson	2		Stanley D. Suhl	7*
	V. H. Scales	3½		Jack Clemmer	5½*		S. Omaha Camera Club	1
	Irving Schlackman	1		R. C. Hakanson	3		Mrs. Virginia Spearman	3
	Earle Schwartzott	1		John O. Hay	3	Illinois	Rus Arnold	4
	C. W. Senger	1		Felix Henrion	1		Egon Rerks	1
	Fenwick G. Small	1		E. J. Hobbs	1		George W. Blaha	1
	William F. Small	2		Herbert M. Howison	1		Dwight M. Chambers	4
	Heward E. Smith	1		Miss Stella Jeske	1		Mrs. Evelyn Chambers	3
	Harold B. Springs	1		Charles M. Kyle	1		Dr. Edward Chips	5*
	Burage E. Stiles	1		J. Robert Langlois	10*		Eldridge R. Christliff	6*
				Edward B. Nye	4			

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State	Name	Points	State	Name	Points
	Walter Coburn	1		Milton Elfrin	1
	Dr. C. F. Cochran	4		Merle S. Ewell	2
	Clifford B. Coa	1		Frank R. Faraone	3
	Glenn E. Dahlby	1		Donald B. Finch	1
	Miss Miriam Davey	2		John Foreythe, Jr.	1
	C. G. Einhaus	2		Harold Gietus	3
	Frank Fenner, Jr.	1½		Clifton L. Hagesbuch	2
	F. W. Fir, Jr.	1		Max J. Hara	2
	Mrs. C. L. Fredrick	4½		C. B. Jowett	1
	W. Howard Fredrick	3		John B. Mengel	5*
	Frank E. Fuller	1		Clyde A. Prusman	1
	Roderick C. Fullerton	2		Bernard G. Purves	2
	Americo Grasso	1		Frederick L. Richards	1
	Russel D. Haines	1		Duncan L. Rigden	1
	Fred A. Helm	1		A. E. Suderberg	1
	Lionel Heymann	5*		Max Swenson	2
	A. E. Hjerpe	1		Dr. Guilford H. Soules	1
	Betty Henderson Hulett	1		Southern California CCCs	4
	H. J. Johnson	14½*		Carl Terhune	1
	Robert M. Keith	1		Harold L. Thompson	1
	Mrs. Blanche Kolarik	4		H. A. Thornhill	5*
	Monte Kopie	2		Wilber H. Wier	1
	Russel Kriete	1		Charles L. Wilson	1
	Lon H. Leff	1	Nevada	None	0
	Warren W. Lewis	2	Utah	Dr. S. Wayne Smith	1
	Ralph L. Mahon	1	Colorado	Dr. Max Giesecke	1
	Mary Matsumura	1		Roy E. Petersen	1
	H. G. Mitchell	1		Stuart Shaw	1
	Jena Mowat	½	New Mexico	Henry C. Kyllingstad	1
	Arthur W. Papke	1	Arizona	Bruce Cole	2
	Walter E. Parker	52*		Leslie J. Mahoney	3
	Kleon Patrudan	1	District No. 10		
	D. A. Pritchard	6*	Alaska	Richard Choce	1
	F. Purinton	2		Gilbert G. Whitehead	4
	Lewis T. Reed	2	Hawaii	Frederick F. D. Chu	2
	James Riddick	2		Gilbert H. C. Lum	5*
	Evelyn M. Robbins	2		David A. Muramoto	7*
	J. H. Sammis	1		National Photo CC	6*
	Clara Schmitt	1		Hy Seidige	3
	Pearl E. Schwartz	2		H. A. Tenby	6*
	Frederick T. Sharp	1	Puerto Rico	William C. Ihlefeld	½
	E. B. Sigler	1	Area 1	William Gaskin	1
	J. P. Wahlman	1	Canada	Dr. E. E. Amussen	1
	Rennie I. Weber	2		William B. Bate	½
	Edwin B. Whitcomb	1		Claq-Mans Benoit	½
	S. P. Wright	2		Raymond Caron	3½
Iowa	Stabel Young	4		Dr. M. A. Chantler	½
	Black Hawk Camera Club	1		Stanley C. Dakin	½
	Edith M. Royky	6*		G. A. Driscoll	1
	Mrs. John J. Strandberg	1		George Fearnley	½
Minnesota	Waterloo Camera Club	1		J. W. Galloway	½
	Larry D. Hanson	31*		George G. Hirt	½
	V. P. Hollis	1		James A. McVie	6*
	Conn H. Irber	1		New Westminster CC	½
	Vim Michael Judd	1		Cyril F. Smith	½
	Roy E. Lindahl	1		Oliver W. R. Smith	5½*
	Belle McMillen	5*		Sam J. Vogan	10*
Wisconsin	John H. Wilke	1		Harry L. Waddle	1
	Clifford Beal	1		Walter F. Wood	1
	E. A. Byrdorfer	1	Area 2		
	Alan J. Dale	1	Brazil	Jose Rastelli	1½
	Dr. Milton L. Kuhn	3		Rudy Hirsch	½
	Ted Lasatch	1	Chile	Dr. Esteban A. DeVarona	15½*
	Robert J. Lauer	5*	Costa Rica	Angel DeMoya	16*
	Roy Mien	27*	Cuba	F. Figueredo	2
	V. E. Shimanaki	20*		Jorge Figueroa	½
District No. 8				Gordon C. Abbott	1
Washington	Vincent H. Hunter	2	Mexico	A. W. Belbke	2
	A. M. Kendrick	4		Frank J. Delima	3½*
	Joe Marshall	5*	Venezuela		
	Chao-Chen Yang	1	England	Dr. Peter Hansell	½
Oregon	Hal Carver	1		Arnold Kidson	½
	Lafie L. Foster	3	Area 4		
	C. W. Getzendaner	4	Australia	Kenst Burke	½
	Aubrey E. Perry	1		Max Walton	½
Montana	Camera Club of Bozeman	2		Photog. Soc. of Hong Kong	½
	Carlton L. Lingwall	6*	Hong Kong	Dr. Ernest To	10½*
	Frank R. Rademaker	1		Francis Wu	5½*
	None	0		E. M. Baserji	12*
Idaho	Dick Harris	1	India	C. N. Chambers	½
Wyoming				S. V. Gopal Row	½
District No. 9				Dr. G. Thomas	7½*
California	Dr. Werner Alexewicz	1	Guam	Albert Paul	½
	A. Appelman	1		F. Lennard Casbolt	½
	K. V. Arntzen	3	New Zealand	Harold A. Larsen	8½*
	Edmond Arthur	1		Maj. Keith R. Mosheim	3
	J. Philip Bambara	2	PSA Journal		
	John F. Barnes	1			
	Karl A. Baumgaertel	1			
	Isabelle Betz	1			
	E. W. Blew	10*			
	Harvey W. Brown	17*			
	Clyde L. Browning	1			
	William E. Bush	1			
	W. W. Callow	1			
	Harold M. Child	2			
	Richard K. Davison	1			
	Moreland M. Deaderick	8*			
	Boris Dolfo	48*			

\* Championship Medal  
\*\* Not eligible for higher awards

## PSA CONVENTION

Detroit, Michigan, October 10-13, 1951

## LETTERS TO THE EDITOR

Johnny Appleseed Bookshop  
Manchester, Vermont

### TO THE EDITOR:

A friend has just brought a copy of your April issue in to show us the article by "Johnny Appleseed" and also the letter and photograph sent in by Charles E. Emery. We hate to discourage any sleuthing ability Mr. Emery may have discovered he has, but we just can not sail under false colors especially when such are displayed in so excellent a magazine as yours is.

While we started very early to take pictures with an Eastman box camera, plate 3½ x 3½, and learned to develop and print our own efforts, we never really turned out anything worthy of consideration and our knowledge of the technique of modern photography is absolutely nil.

We can not allow the credit for any such masterful offerings as your "Johnny Appleseed" sets forth in your pages to drop where they can not by any stretch of the imagination belong.

I trust that the next time Mr. Emery comes into our busy midst he will not stop with an outside view of our precincts.

WALTER HARD

P.S. What an adamant bump to drop from the poetic name of "Johnny" to "Hard."

Denver, Colorado

### TO THE EDITOR:

As usual I enjoyed reading the April PSA JOURNAL, especially "Photographing Peru" by B. J. Silberstein, having been there a little over a year ago.

However, I found three misspelled words, i.e., according to Hiram Bingham's book, "The Lost City of the Incas," Manco Capac was the founder of the Inca dynasty (not Manco Capac). The Indian tribe is Quichua and not Quicha, and Dr. Albert A. Giesecke, "the cultural Attache of the American Embassy in Lima," spells his name Giesecke and not Gieseke.

Dr. Giesecke has spent over forty years of his life in Peru and much of that time in Cuzco. He is well versed in archaeology and was assigned the task of excavating Cajamarquilla for the Peruvian Government.

From the signature at the end of this letter you might think that we are related. So far as we know this is not the case but I do admire him very much.

MAX GIESECKE, D.D.S.

Flushing, New York

### TO THE EDITOR:

I would like to take this opportunity to put my stamp of approval on this new idea of "Exhibition List." Since it appears in the Pictorial Section of the PSA JOURNAL it is indeed appropriate and of great interest to salon exhibitors. Also, I heartily commend you for listing all the salons, even though some do not follow PSA recommendations. I am sure that such a democratic gesture on your part will result in more friends and ultimately you will find more salons joining the PSA and following recommendations.

IRVING SCHLACKMAN



THE FABULOUS  
**WEEGEE**  
AUTHOR OF  
**"NAKED CITY"**

## *Wollensak* RAPTOR TELEPHOTO LENSES MAKE IMPOSSIBLE PHOTOGRAPHS A REALITY"

Arthur (WEEGEE) Fellig photographs life as he sees it . . . naturally . . . candidly. He "shoots" people as they live, love, hate, play, work. These photographs show excitement at a fire . . . beautiful Kalantan, exotic dancer . . . morbidity at murder . . . curiosity at a Hollywood opening . . . Cheta, RKO's chimp. Weegee takes thousands of other eye-stopping shots a year. Let him tell you his technique.

"Photographers often wonder," says Weegee, "how I photograph people without them being camera conscious. Here's the secret . . . Wollensak Raptor Telephoto Lenses let me get real big close-ups of real people showing all their emotions without actually having to get close up to them. When you use a normal focus lens people notice the camera and freeze up . . . there's no such thing as a candid camera . . . It's the photographer and the lens that have to be candid. Wollensak Raptor Telephoto Lenses are my choice for the job . . . you can tell the world from me."

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## Yousuf Karsh, FPSA

**Y**OUSUF KARSH, FPSA, of Ottawa, portraitist, who will be the headliner at the PSA Detroit Convention, is credited by leading publications throughout the United States and Canada as having portrayed more celebrated men and women than any other contemporary photographer.

The number of these celebrities runs into the hundreds and includes nearly all the leaders of World War II and the decade since.

Born in Mardin, Armenia, December 23, 1908, Karsh grew up subject to the horrors of the Armenian massacres. He was brought to Canada in 1923 and after schooling in Sherbrooke, P.Q., studied photography under John H. Garo, of Boston, for three years. Garo's influence on his later work is remarked both by critics and by Karsh.

In 1933 Karsh opened his present studio in Ottawa. He was married to Solange Gauthier, of Ottawa, in 1939 and through her became interested in the Ottawa Little Theatre, and, important to his career, theatrical modes of lighting. At that time Lord Duncannon, son of the then Governor General of Canada, Lord Bessborough, took an active part in these theatrical productions. Through Lord Duncannon, his parents, and later other persons in Ottawa governmental circles came before the Karsh lens.

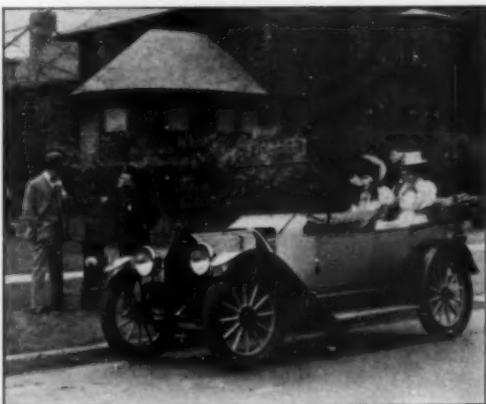
As Karsh's work became better known, members of the Government, visiting statesmen and other dignitaries came to him to be photographed. In December 1941, Winston Churchill, then Prime Minister of England, spoke before the combined Houses of the Canadian Parliament and was photographed by Karsh through the aid of the late Prime Minister, W. L. Mackenzie King, a close friend and patron of Karsh. Publication of the Churchill picture brought Karsh into international prominence. At the request of the Canadian Government he went to England and took a series of portraits which in-

cluded King George VI. *Life* magazine and others assigned him to increasingly important work. Royalty, churchmen, statesmen, business leaders, artists, musicians, playwrights, scientists, authors and others who were and are leaders in all fields of endeavour have sat for Karsh.

In recognition of his outstanding contribution to Canadian art and culture, the Canadian Government in January 1947 invited him to become one of its chosen citizens and to accept one of the first Canadian Citizenship Certificates on behalf of the Province of Ontario. In 1947 Karsh also published his first collection of photographic portraiture, "Faces of Destiny."

Karsh has been the subject of many an article, not only in photographic journals, but in newspaper and magazine columns and popular weekly and monthly periodicals on both sides of the Atlantic, in Australia, India and the Middle East, Scandinavia and the countries of Europe. But perhaps the most enlightening comments have come from such personalities as Lord Beaverbrook, who said: "Karsh, you have immortalised me." And Eleanor Roosevelt (speaking of the Churchill picture episode), "It must have been Churchill's first major defeat . . ." or the late Eduard Benes, who remarked to a colleague, "A formidable fellow, your friend Karsh. He is the only dictator I ever listened to." And Thomas Mann, who wrote in a letter: "These photographs are the best portraits of myself I have ever seen. The study of the hands is a highly remarkable piece of work and reminds me of a drawing by Albrecht Durer."

A fine compliment was paid to Karsh by the late Prime Minister MacKenzie King when he wrote in acknowledgement of Karsh's grateful thanks for his assistance on a number of occasions: "I felt at the time that I was helping to perform a national service. I know now that in this I have succeeded." Strangely enough, in spite of



"TROUBLE, BUB?" The 1951 PSA Convention Committee in Detroit is thinking of everything for your convenience. They have even appointed Isadore Arnold Berger, Attorney at Law, as Counselor on the Convention Committee—so if you park in front of a fire plug and get into trouble like the chap in the above picture, you will have a lawyer to plead your case and get you out of the jug. Picture—Courtesy of General Motors Corp. showing an early Chevrolet.



# Yousuf Karsh, FPSA

TO BE FEATURED SPEAKER AT PSA DETROIT CONVENTION

the cliché that a prophet is not known in his own country, this is what one Canadian writer said of his work: "Of all contemporary artists the world over, the most likely candidate for immortality is the photographer, Yousuf Karsh, Armenian-born Canadian citizen. This statement is made in the full knowledge that Picasso, Roualt, Henry Moore, and other great artists are still alive. When history reaches out for an understanding of these men it will use Karsh portraits."

In 1950 Karsh first turned his camera on industry, taking a series of portraits of steelmen at work for Atlas Steels Limited, Welland, Ontario, entitled, "Men who make Atlas Steels." These photographs and his photographs of celebrities have been shown in New York, Ottawa, Toronto, Welland, Rochester, Hamilton and other cities. His most recent industrial work was for Ford of Canada, Limited.

About the man himself, such adjectives as these have been used in describing Yousuf Karsh: impudent, engaging, intelligent, fascinating, alert, shrewd observer, gentle, courteous, gracious, stubborn, thorough, fluent conversationalist, expressive, precise, nimble, temperamental when need be, monkish. Like any true artist, his feelings are not static!

As a speaker, Karsh has few equals. He has the happy facility of projecting his unusual personality from the platform. His lectures contain a wealth of practical information and yet they are of a highly entertaining nature. Non-photographers, as well as photographers, gain a great deal from his talks.

It is, therefore, fitting that Yousuf Karsh should be the feature speaker at the PSA Convention in Detroit, October 10-13th. His lecture will be presented on Friday evening, October 12th at the Book Cadillac Hotel. It will consist of a talk and demonstration, with many stories on the problems faced in photographing celebrities under duress.

## Convention Highlights

It will be wise for you to plan your vacation for October this year and take in the PSA International Convention.

If you are tired of the same old July or August vacation—try a fashionable change of pace this year. Do as hundreds of other smart PSAers are doing. Plan your vacation—or at least part of it—for Detroit in October.

There will be educational programs galore for the serious camera fan.

For darkroom widows there will be tours, fashion shows, radio broadcasts. And, girls, if you have never shopped at famous J. L. Hudson's huge store in Detroit, you have the treat of your life ahead of you.

Small fry won't be forgotten either in convention plans. So bring the whole family to Detroit in October.

### Go West, Young Woman!

Mrs. Olga Irish, famed in the east, has been persuaded to "go west" to Detroit and appear on the platform. Her topic will be "The Gentle Touch." Last year the PSA received a gift of 16 photographs from the Royal Photographic Society's Ting Collection. Among them was "Immaculata" made in 1947 by Olga Irish. Such a high honor speaks for itself. We know you will want to hear and see this remarkable woman.

### Seeing Is Believing!

That's what you will say when you view the breathless beauty of Helen C. Manzer's "Unbelievable Utah" in full, vibrant color. Come to Detroit, sit in a comfortable seat in an air-conditioned room and go on a trip to Utah via these pictures of pictorial beauty, high adventure and delightful entertainment.

### A Bird on Film Is Worth Two in the Bush!

Learn how to catch these elusive creatures with telephoto lenses. Whether you like to photograph feathered visitors in your own back yard from the comfort of your own living room in mid-winter or whether you prefer to be the visitor and hunt your subjects in such places as Everglades National Park in Florida's sunshine, this is the program for you. W. H. Savary will tell you how to solve all your problems of pre-focus and remote control, working from a blind, haze, tripods, lighting and shutter speed. And that isn't all! His talk will be illustrated with his wonderful nature and bird slides.



A Karsh portrait of Noel Coward, such as will be used in the Detroit lecture on October 12th at the Book Cadillac Hotel.

Photographer extraordinary—artist in every sense of the word—magnetic personality—Karsh stands unchallenged as the world's greatest portrait photographer of our time. When the history of the twentieth century is written, the remarkable portraits by Karsh of the men and women who shape our destiny will live for all time—tribute to his greatness. PSA is honored, proud and thrilled to announce Karsh's appearance on the 1951 Convention program. This one feature alone is worth your trip to Detroit in October.

### *Stereo*

Phones are buzzing, letters are going back and forth to obtain another first for this PSA Convention—A program for stereo enthusiasts. Stereo seems to be a photographic bug that really bites hard. Once a photographer starts stereo, he can talk of little else. So fans of this newest photographic brain child, be on hand for your special program at the Convention.

### *Milton Cross and Johnny Appleseed*

No, you aren't going to hear Carmen or Il Trovatore but you will hear the delightful voice of Milton Cross as he does the commentary for Mr. Hurd's exciting African Movie Thursday at 7:30 PM. More about this later.

Friday, Johnny Appleseed in the flesh! Like good little school boys in the days of the old red school house in will come trooping with an apple for teacher—Vince

Hunter of the Movie Division, Arthur Underwood from Color, Adolf Fassbender, the stalwart of Pictorial Division, Lou Gibson for Nature, Dave Eisendrath, the shining light of Photo Journalism, and Adrian TerLouw spokesman for the Technical Division. Bring your questions. If Johnny Appleseed can't answer them, this fine array of talent representing all Divisions of PSA can.

### *Special Dividend*

"I don't see why they didn't hang it." "What's wrong with this print anyhow?" "What can I do to improve it?" These and many other questions will be answered in the outstanding print clinic now being planned. Top-notch commentators are being scheduled to answer your questions. Don't miss this highlight of the Convention.

For those who plan to stay over for Sunday we have arranged a special tour of the brand new Detroit Historical Museum. As of today, the building is not yet complete so when you do see it in October you will know you are viewing one of the newest and most modern of historical museums in the country. A wealth of fresh subject matter to shoot both in color and black and white—everything from tiny model street cars to whole rooms complete with furniture and dressed models. The officials of the Detroit Historical Museum are enthusiastic photographic fans and have promised you a special photographic display as well as shooting session from 1 to 5 PM Sunday afternoon.

Sunday morning you can photograph the great architecture of Cranbrook just north of Detroit. This includes outstanding examples of the design of Eliel Saarinen, world famous master planner. While there you can listen to the sweet music of the carillon at Christ Church at Cranbrook or you can stop for services on the way at St. Paul's Cathedral or the famous Shrine of the Little Flower.

Within two to four blocks (Detroit count, not Baltimore) of the Book Cadillac Hotel headquarters are three splendid department stores, the exclusive shops of Washington Boulevard (where it's fun to window shop even if you don't buy), theatres, radio and television studios where you may see programs. A short distance farther is the huge Fox Theatre seating over 6000 persons, one of the largest theatres in the middle west and the new Veteran's Memorial Building where many prize winning pictures have been made.

The average temperature in Detroit for October 15 is a high of 61 and a low of 44 degrees. Just right to make you feel full of pep. October is the month in Detroit for a gorgeous riot of fall colors. Practically all the streets are lined with beautiful trees, colorful in October. A short distance from the hotel you can go up on top of the Penobscot Building and view two countries joined by the giant Ambassador Bridge—a wonderful place for aerial views of the busy waterway between Canada and the United States with its many boats busily steaming up and down.

So, you had better plan now to be in Detroit October 10-13th.



THE LETTER

R. J. Tollinger

*A Special Feature on Pictorial Photography*

# Do You Know Print Quality?

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THERE ARE several ways in which the science and art of photography can be learned—ranging from individual or classroom instruction, under the personal guidance of a capable teacher, to so-called self-instruction, with the aid of photographic magazines and textbooks, and a goodly application of the “trial and error” system.

Without dwelling on the relative merits of the various methods by which photographic knowledge can be acquired, it suffices for the purpose at hand to observe that by far the greater majority of our contemporary pictorialists are being developed by less formal means than supervised training. This vast number of aspiring workers is divided, in some proportion, between isolated individuals, each working out his own pictorial destiny by the best means available to him, and equally isolated groups of individuals brought together by a common interest and a desire for mutual helpfulness. In this manner are camera clubs born.

It is a tribute to the high standard of present-day photographic literature that these self-educated pictorialists are attaining such a marked success in their respective fields. The texts exhaustively cover the technical and artistic aspects of the medium and the excellent reproductions of outstanding pictures afford both educational and inspirational benefits.

But one important factor is lacking in this manner of approach to pictorial proficiency: *print quality*. To be sure, much has been written on how to attain that elusive but vital characteristic of a good print, but unfortunately the ability to recognize it can not be imparted by words alone. It is only by the actual inspection of prints known to possess the desired quality that the student of photography can learn what to strive for and what to avoid.

This beneficial element of visual education presents no great problem to the ambitious neophytes in the larger centers. Capable instructors or advanced workers are usually available, and access can be had, on occasions, to representative photographic exhibitions.

However, the solution is not so simple, for those aspiring workers, either with or without club affiliations, who are so situated, geographically, as to be denied the foregoing advantages enjoyed by their more fortunate fellow pictorialists. But the situation is by no means as discouraging as it might first appear, and the outlook is brighter still. The PSA and the Pictorial Division are working diligently to bring as many photographic benefits as possible to this segment of their membership.

The greatest opportunity for the isolated, individual worker to become acquainted with pictures possessing good print quality is through the medium of the Pictorial Portfolios, provided the Commentators include specimens of their own work. This should not be misconstrued as an implication that there are no examples of good print quality among the work of the circle members themselves. However, if one is not certain of his ability to recognize this quality when he sees it, he naturally can be more assured of his future judgment if it is based upon an analysis of the work of seasoned pictorialists of recognized ability.

The Camera Clubs Committee of the Society is operating several activities and developing still others, for the primary benefit of member organizations. Among these activities are some which bring to the participating clubs, print collections of good quality, for study and analysis at club meetings.

Similarly, the Pictorial Division is directing considerable effort toward expanding the camera club programs under its operating jurisdiction. Notable among its activities which provide excellent examples of pictorial photography for viewing by clubs desiring this service, are the PSA International Exhibits and the PSA American Exhibits.

As the name implies, the International Exhibits consist of print shows secured from outstanding individuals and groups in foreign countries. The subject matter and methods of treatment displayed in these print collections are quite refreshing and will surely add breadth to the pictorial outlook of those who view and study them.

The American Exhibits comprise sets of prints made available for the activity by some of the best photographic organizations in this country, as well as one-man shows by distinguished pictorialists.

We are told that the study of pictures of others—good pictures—is a valuable factor in one's progress in pictorialism, and no truer words were ever spoken. For such elements as subject matter, composition, lighting, etc., faithful reproductions will usually suffice, but for the recognition of print quality, only the actual photographs themselves will serve the purpose.

If you have access to good examples of pictorial photography, make full use of them and you will be amply repaid. However, if you are unable to seek them out in your particular locality, do not overlook the fact that through one or another of its services the Pictorial Division can bring them to you.

# Practical Pointers

## ON

### Photographing Children\*

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#### INTRODUCTION

More photographs are taken of children than of any other subject. Children, by their very nature, are responsive and photogenic and universally appealing. Camera and lighting equipment need not be elaborate. At first glance, it is hard to understand why, with these factors in their favor, so many photographers, professionals and amateurs alike, continue to turn out mediocre portraits of children. Patience, to be sure, is a prime requisite. But when in photography isn't it? A real affection for children is also necessary. Still there are very few people who will admit to not liking children. And the required technique can be mastered by anyone who wants to. So, it would seem that, necessary as they are, these attributes are not enough.

The difficulty may lie in the fact that too many photographers (and, alas, parents must be included here) lack an understanding of the child's thoughts and actions. A course in child psychology is hardly necessary. Any adult who will recall his own childhood, its joys and problems, begins to get a better understanding of why children act the way they do.

At this stage, there is one point that must be made clear. A baby is a child, but a child is not necessarily a baby. A baby develops muscles and coordination at the age of seven to nine months. He can then sit up unassisted. To my way of thinking, it is at this point that a baby becomes a proper subject for the photographer of children. Before this time, babies must be photographed lying down, propped up, or held. This is a highly specialized phase of photography and, for that reason, falls largely outside the scope of this article.

A portrait is made up of numerous component parts, a few of them major, many of them minor. Much of what has already been written on the subject emphasizes the more obvious aspects of child portraiture. This article, therefore, will dwell on the relatively unimportant and often neglected details which, indeed, may even be unknown to the inexperienced photographer. For it is the sum total of all the component parts that determines the success of the portrait.

After a brief stay in amateur ranks, I have been a professional photographer for fifteen years. Most of this time has been spent in portraying children in their homes. The fruits of this experience—practical know-how, short-cuts, other useful information—are being offered to the less experienced for what they may be worth. But one thing must be kept in mind. Because the ideas expressed are, of necessity, purely personal, they are intended merely as guides. It is not possible to guarantee that they will be equally successful in other hands.

#### AIMS

Portraits are made for three reasons: for pleasure, for sale, for exhibition. Complete freedom of expression is possible only in the first category. The amateur who has been making portraits without remuneration should remember that restraining influences immediately come into play whenever he makes portraits to sell. And photographs created for salons must cater to the current taste among judges to be successful. Since portraits of children have, at best, only a remote chance of salon acceptance, little in this article will have to do directly with this pictorial phase.

Anyone who continually takes portraits inevitably develops an individual style. It is not always an intentional

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style, for this may happen naturally without his even being aware of it. But if he takes portraits for sale, many of the factors determining his style are arrived at only by deliberate planning. These factors are affected by such considerations as whether the portrait is made in the studio or the home, the camera and lighting equipment used, the client's tastes or demands, and last, but by no means least, the photographer's personal feelings. To produce good work, the individual must enjoy doing it and must have confidence in his ability to do it well.

Child portraits fall into three general classifications:

1. Head and shoulders. This is considered a formal portrait.
2. Half or three-quarter body. Usually the child is seated, holding a toy or simulating some action.
3. Entire body. This is often a candid photograph showing the child at play.

It is impossible, within the limited space of this article, to analyze individually each of these three categories. But most of what follows can be applied to all three types of portraits, as well as to much amateur or professional studio and home portraiture.

### TASTES

The true criterion of a portrait is viewing it years after it has been taken. Cute photographs of children will rarely stand this test. Sons portrayed using their fathers' razors, or daughters their mothers' lipsticks, are in the snapshot class and hardly reveal character.

Current tastes in portraiture must always be taken into account. But, surprisingly enough, aside from certain slight modifications resulting from technical advances, there have been few basic changes in child portraiture for many years.

Parents still demand bright, cheery, lifelike photographs of their children. The darker-toned, moody ones have little appeal.

In most instances, over-all sharpness of focus is desirable. This does not mean the harsh, wire-crispness seen in advertising photography. While natural skin tones should be rendered faithfully, the texture should not reveal every pore and defect. It is quite possible to make a delicately-lighted portrait, and still have it completely in focus.

It is taken for granted that the size of the finished portrait bears some relation to cost. Large portraits are in demand for salons, but few homes have the space to display them attractively. It is interesting to note that the degree of conservatism in this respect increases in about the same ratio as affluence. You will nevertheless find that a child portrait made 8 x 10, or smaller, is both attractive and in good taste. When portraits are larger, the almost life size of children's heads becomes over-powering and seemingly distorted.

It is wise to have the outside dimension of the finished portrait conform to standard picture-frame sizes. But this does not necessarily apply to the actual image. Often it will be necessary to crop the picture area of the negative so that it becomes impossible to utilize a full sheet of paper for the print. If the portrait is, say 6 x 6, and correctly composed, you need have no fear of printing on 8 x 10 paper. Properly proportioned, white margins will serve as an attractive mat.

It is wise to select a smooth lustre or fine-grained lustre, cream-white enlarging paper for child portraits. The slower chlorobromide papers, such as Opal, Indiatone, and Warmtone, developed in D-52 (Selectol), 135 (Amol), or D-55, will faithfully reproduce normal skin tones. Because of the excellent gradation obtainable with these papers and developers, it is rarely necessary or advisable to tone portraits of children.

### CAMERA EQUIPMENT

The choice of camera equipment is largely a personal matter. Professionals use everything from 35mm to 8 x 10 outfits. Experience shows that there is no one best camera, for each type has its limitations. Learn the limitations of your own equipment and keep within those bounds.

Primary considerations in the purchase of a camera for portraiture include: size of negative, type of film, speed of lens, range of shutter speeds, methods of focusing, and suitability of view finder. The advanced worker will have further factors to weigh.

Generally speaking, a maximum shutter speed of 1/100 second and an f/4.5 lens will suffice. Cut and roll films each have many points in their favor, as well as drawbacks. There is little retouching to be done on negatives of children, but if there is much, cut film will be your best bet. Spotting and minor alterations can be done easily on the surface of the prints.

Unless a strobe or flash is used, a good tripod and an extra-long shutter release are mandatory. It should not be necessary to mention that the use of an adequate lens shade is imperative. Those made for small cameras are often too short to offer full protection against extraneous light. To be efficient, the shade should be half as long as the focal length of the lens.

A word about focal length of lenses, a highly important consideration in portraiture. Because a lens of average focal length (i.e., equal to the diagonal of the film area)

tends to distort facial features somewhat when used close to the subject in working for large heads, portrait photographers, particularly those specializing in portraits of adults, generally prefer to use lenses of longer-than-average focal length (at least twice the smaller side of the negative). In child portraiture, however, lenses of average focal length are suitable and often required. Because the normal facial contour of children, especially babies, inclines to flatness, a small amount of the peculiar distortion produced by the shorter-focus lens usually goes unnoticed and may even improve modeling. But caution and judgement are necessary.

Like most photographers, I have run the gamut of cameras. For the past five years, however, I have been using a Medalist with satisfaction and the portraits accompanying this article were taken with this camera. On rare occasions a 4 x 5 view camera has been employed. While the use of No. 620 roll film has certain shortcomings, these are outweighed by the many good points of a camera of this type. The automatic film transport, which cocks the shutter for the next exposure and prevents double exposure, is a great boon to child portraitists when speed of operation is important. Furthermore, I feel that the split-field type of range finder is more accurate and easier to focus than a reflex camera. Composing on a ground glass is normally a great help; but in photographing children it is impractical to position the figure accurately on the negative. Hence, to allow for freedom of movement in posing, one must rely on the enlarger for final composition of the portrait.

#### LIGHTING EQUIPMENT

Luckily for the photographer of children, lighting demands are not critical. Nearly any source of sufficiently-powerful artificial illumination placed in a reflector will produce satisfactory portraits. Differences in cost of the equipment vary according to portability, intensity, and controllability.

Although fewer lights may be used, four will be found most practical. They are main, fill-in, hair, and background illuminators. For simplification, the main may be twice as strong as the fill. "Baby-spots" will be easier to control in lighting hair and background.

Diffusion of lights is usually desirable in photographing adults, but is rarely necessary with children. Contrary to popular belief, eyes of children, even very young babies, are not harmed by strong lights, while the elimination of diffusers allows the use of greater shutter speed and produces a snappier negative.

My own equipment is fully portable, all four lights, stands, camera, and accessories fitting into a specially made case measuring 30" x 21" x 6". The lights are a 13" Johnson Cine Ventilite (using No. 2 blue Photoflood), a 9" Solite (using No. 1 blue Photoflood), and two Inky-Dinky spotlights (200 watts each). All lights can be diffused, when necessary, and are equipped with "barn doors." While blue Photofloods are only about half as strong as white ones, this is compensated by the use of daylight speed ratings for emulsions. I also find them easier on the eyes of models. Used with either medium or high-speed panchromatic film, this lighting combination proves sufficiently powerful.

I try to arrange my lighting pattern so that the main gives a Weston reading of about 13 when the meter is placed close to the high-lighted area of the face. Using a film rated at Weston 100, this calls for an exposure of



GUY

Maurice H. Louis

f/8 at 1/25th second, which will be found satisfactory for most portraits. If greater speed is desired, a larger aperture will have to be used. This, however, results in a reduction of depth of field. Processed in fine grain developers such as "777", Microdol, or "X-33", to a gamma of 0.65 to 0.7, negatives have the correct density for a condenser enlarger of the Omega type. Full exposure (assured by the use of the old Weston ratings instead of the newer ASA ones) and a bit less than normal development, will result in full scale negatives with a minimum of grain.

#### BACKGROUNDS

Everyone agrees that the selection of a proper background plays a very important part in portraiture. However, in the stress of taking the photograph, this phase rarely receives the attention it deserves. Unlike illumination, exposure, and processing, we have no mechanical assistants to offer us a helping hand. We must rely solely on our eyes and experience to tell us quickly whether we have a satisfactory background.

Popular taste calls for the use of a light-colored, and usually solid-toned, background when portraying children. But light does not mean white! A neutral shade, such as light gray, proves an excellent choice. Darker grounds may, of course, easily be lightened by proper illumination. But there should always be sufficient contrast between background and facial tones; for if there is not enough separation, your portrait will lack depth and impact.

Emergency backgrounds may be window shades, solid-colored blankets (the old Army blanket is fine), and corrugated paper. The latter is made in many shades and is sold by window-display and artist-supply stores. Instead

of nails or tacks, use Moore's Push Pins. They are large, made of alloy, and easy to handle.

Do not be afraid of textured walls and patterned wall-paper. They can be subdued by increasing the lens aperture to decrease depth of field or by moving the subject farther away from the background.

Except for advertising photography and for pictorial effects, black backgrounds should be avoided. However, differentiate between dark and black. It will be found that in photographing a child with light-colored hair (and they will be in the majority), a darker-toned background will add greater apparent depth to your portrait. The converse is also true when using a light background for children with dark hair and skin coloring.

### SUBJECT PLACEMENT

A subject can be placed too close to the background but seldom too far away. This critical distance governs the intensity of the shadows cast by frontal lights or their total elimination. While the focal length of your lens must be taken into consideration, placing the subject about six feet from the background will usually be just about right.

Most adult portraiture calls for a slight downward camera angle. However, this tends to overemphasize the broad foreheads of children. A more pleasing child's portrait is obtained when the camera is inclined upwards a few degrees. In many instances, children are seated much too low. This not only offers them the opportunity to slouch, but causes undesirable background (baseboard and floor) to be included in the picture.

The old-fashioned, adjustable piano stool, not easily found these days, cannot be improved upon. A high, backless chair proves an adequate substitute. This can be either a kitchen stool (which opens into a ladder) or a bar stool. The steps and rungs make an excellent footrest.

A pleasing portrait is obtained when the subject faces the camera at a 45-degree angle. Unless special effects are desired, do not place youngsters with shoulders parallel to the camera. Try some poses with chin and eyes elevated a trifle. You may be able to capture that appealing and poignant expression so desirable in children.

In photographing babies, use a table covered with a solid-colored blanket and pushed flush against the wall. This will be found better than using the floor. Keep the subject at right angles to the camera, to avoid distortion of the feet and legs. Babies should not wear shoes. High chairs nicely confine a youngster's actions, but are far from photogenic. Professionals often resort to sawing off the distracting upper half of chair backs. However, husbands may have a hard time convincing their wives that this drastic action is desirable.

### LIGHTING ARRANGEMENT

There is a variety of simple lighting plans that can be utilized by child portraitists. Practice, followed by a careful analysis of results, will readily reveal the best technique for your individual needs.

From experience, most professionals formulate their lighting arrangement, varying it slightly to take care of individual circumstances, such as hair and skin coloring, facial conformation, and the client's preferences. The amateur must also concern himself with the purpose and mood of his print.



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Child portraits should be bright and spirited. Hence, they require a higher lighting key than is normally used for other subjects. The flatter lighting eliminates long and harsh shadows, which are too heavy for children's features. Careful placing of lights, together with correct exposure and development, will produce those highly desirable transparent shadows.

True "Rembrandt lighting" is difficult to obtain. Youthful subjects will not remain immobile long enough for the photographer to catch the elusive triangle of light beneath the eye. A lighting procedure which offers the taker some freedom of movement is imperative.

In most instances, a modified 45-degree lighting arrangement will give satisfactory results. The main light should not be set too high, or the shadow cast by the nose will be overly long. The fill-in, placed slightly above and close to the camera lens, will adequately open up the shadow area without destroying detail. A still flatter light is necessary for subjects having very chubby cheeks. If not, the crease between nose, mouth, and cheek will be unflattering.

Another setup in vogue today produces a more striking portrait than the one described above. It calls for a broad, front light combined with two powerful accents (usually spots), each one coming from high and the side-rear of the subject. In casting light from the rear, be careful that the rays do not strike the camera lens or pick up stray hairs, which will be illuminated like a picket fence. The former can be prevented by the use of an adequate lens shade and "barn doors" on lights, while the latter is easily avoided by an application of hair lotion.

Extreme care should be used in lighting blonde hair, for a light that is too strong burns out texture. Black hair, on the other hand, soaks up light like a sponge. In using spotlights, see that the beam is not too concentrated, or a "hot spot" will result. Try to keep the hair illumination from spilling over onto the face, where it may cast disfiguring shadows.

When lights have finally been adjusted, it is rarely necessary to move them again. To vary effects, merely have the subject move his head in various positions. Then take another sequence of poses with the child facing in the opposite direction. This will provide a selection of poses to satisfy even the most demanding client.

## SUCCESS WITH CHILDREN

The first few minutes the photographer spends with his subject will often spell the success or failure of the sitting. It is here that barriers must be broken down. Years ago, children were taken to studios infrequently. Today, they are continually photographed and so have poise and knowledge of the procedure, even at a very early age. This familiarity often breeds contempt, and it is sometimes necessary to cope with blase exhibitionism.



LINDA

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One cannot remain aloof from children or act bored. They must be treated as equals and not "talked down to." Inquisitive by nature, most children are attracted by cameras and lights. If they show curiosity or wish to help you, let them examine the equipment and explain to them how it functions. You will find that this goes a long way in making friends. It may surprise you to know that girls are often as mechanically inclined as their brothers. Maybe this is why we have so many fine women photographers.

There are two schools of thought regarding the presence of mothers during the sitting. Some photographers are definitely opposed, while others feel that mothers can be an aid. If you follow the middle road, experience will soon teach you whether a better portrait will be obtained with the mother present or not. Each child is an individual problem. With babies and very young children, where some assistance is necessary, no better choice can be made than the mother.

Occasionally you will run across a youngster with whom you are unable to cope. That's just an occupational hazard, and luckily such children are few and far between. Why



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parents expect a photographer to handle a little "demon," whom he has met only a few minutes before, when the mother and father are unable to, I will never know. This is in the same category as the demand to make an obviously homely child into a beauty.

In the handling of children, constantly bear in mind that they are not experienced, mature, professional models. They are both impatient and impetuous. It is extremely hard for a youngster to respond to a command like: "Move your head an inch to the right!" Very often a photographer must make this adjustment with his own hands.

## EXPRESSION

Expression is the most potent factor of any portrait. Without it, a technically perfect photograph is valueless. With it, the opposite may be true; for many times an exceptional expression covers a multitude of technical sins.

Occasionally one sees a "dead pan" portrait masquerading in the guise of a character study. Far too often photographers are satisfied with merely capturing a laugh that displays a mouthful of teeth, gums, and tongue. The portrait we should strive for is one where the expression is both natural and animated. Children are happy individuals, and it is easy to portray them in a smiling mood. The mouth need not be open when smiling; but if it is, try to reveal only a thin line of upper teeth. It is hard for children to keep their mouths closed and relaxed at the same time. Mouths pulled taut are as bad as those displaying inane, toothy grins.

How to obtain expression from your subject is hard to explain. There are no set rules to follow. Each photographer uses a slightly different method, while each subject requires different treatment. We do know, however, that percep-



tion and alertness are essential. Children tire and become bored every quickly. Their best expressions will be fleeting. The photographer must think and work quickly. Familiarity with equipment is a "must."

While we cannot be specific on how to obtain expression, we can tell you where to find it. The eyes! They dominate expression; therefore, have them adequately lighted. Watch for shadows caused by cross-lighting or a too-high front light without compensating fill. Lids that are open wide will reveal the fine tonal gradation of the iris, if you do not destroy it by over-exposing and overdeveloping your print. Keep the catch-lights in the upper halves of the iris and do not let them fall in the pupil or you will get a bull's-eye effect. Beware of eyes which are turned too much to one side, for light falling on the whites will make the subject look cross-eyed.

Children are fascinated by the camera lens and shutter. They try to anticipate the "click" and, hence, produce a staring expression. But there is no objection to the subject looking straight forward into the camera as long as the expression is animated.

Strive for coordination between mouth and eyes. Be certain that the corners of the mouth do not droop, for this will result in a surly expression. Instructing the child to moisten lips will help to relax the mouth muscles and give the lips a nice sheen.

Many professionals make a great fanfare about the number of toys they have in their studio or carry into the home. I feel that these are rarely necessary and are more often a hindrance than a help. They should be used only as a last resort unless you are doing candid photography. Even then, be sure that the toy is small. Offering a child a toy is always risky, for it will be placed either in the mouth or in such a position as to give it undue emphasis. Any object that is shiny and new to the youngster will draw attention. Flipping a lens cap into the air often does the trick.

## CLOTHES and GROOMING

This topic is placed at the end, not because it is the least important, but because it is, let us say, the "piece de resistance." Unflattering clothes and careless grooming often spoil what is otherwise a fine child portrait. Inexperienced photographers will find little in print to guide them through the maze of precautions.

Mothers have a tendency to overdress and overgroom their children for a photograph. This not only destroys naturalness, which is essential, but makes youngsters look much older than they actually are. Naturally, mothers have definite ideas about what their children look best in, whether it be photogenic or not. Unless you are asked for them, it is wise to refrain from offering suggestions until after a few pictures have been taken. Then, in a subtle manner, suggest a change of attire, and you will rarely be rebuffed. Children, especially boys, have decided preferences concerning clothing. If they make any suggestions, be sure to follow their advice for at least some of the poses. A child happily and comfortably dressed is one easy to photograph.

Whenever possible, insist on simple but attractive clothing. Solid colors are not necessary but avoid patterns that are contrasting and distracting. Be wary of solid whites. From a composition viewpoint, they offer your portraits little "base," and they require time for careful "burning in" when printing.

Many dresses manufactured today for young girls have puff shoulders. The subject should be seated in such a position as to minimize these. Watch out for prominent creases and folds. They draw unwanted emphasis and should be straightened (when they can be hidden, "snap" clothes pins will help). Because sheer dress material will reveal bulky underclothing, surplus underwear should be removed. Bunching-up of apparel will draw attention to short necks of very young children. Although mothers will rarely agree, a simple "T" shirt is the best attire. Outfits utilizing shoulder straps, similar to suspenders, should be avoided. If you do not tuck the straps into the waist band of the skirt or pants, they will play havoc with the composition of your portrait.

Unless you are trying to cover up something, do not photograph a child indoors wearing a hat and outdoor clothing. They not only look and feel uncomfortable, but they appear twice as fat as they actually are. Babies wearing tams and hats may look cute to some people, but this appeal is strictly limited. A child's hair is beautiful. Why try to hide it? But too much attention can be paid to the hair. It should be groomed so as to present a natural appearance—not slicked down. A too-recent visit to the hair dresser and liberal applications of oily lotion are to be avoided.

Pigtails are attractive but unfortunately do not photograph well. You never know whether to arrange them in front or down the girl's back. Ribbons, bows, barrettes, and hairpins offer additional complications, for they always place emphasis where it is least desirable. If these must be used, select those of dark color.

The caution against overdressing and overgrooming often applies more to boys than it does to their sisters. Boys grow up fast enough without trying to make "little men" out of them before their time. A youngster dressed in a simple sport shirt open at the neck or in a plain sweater will be far more likely to have that normal, everyday look.

Most boys wear their hair cropped fairly short. Mothers should not have them photographed until the hair has grown back to a reasonable length. "Crew-cuts" tend to overemphasize big ears. If the latter are too prominent, pose the subject's head at a three-quarter angle to the camera, thus concealing one ear. Hollywood studios sometimes tape the ears to the head, but we doubt whether this ruse will ever prove popular with children—or their mothers.

## CONCLUSION

After reading the foregoing, the tyro may conclude that child portraiture is extremely difficult. Actually, this is not so. I have tried to enumerate some of the many pitfalls, but it would be nearly impossible for a photographer to avoid each one of them every time. Nevertheless, the optimum should always be our goal.

While there is no easy road to success, study and practice show the way. And meticulous attention to minor details plays a more important part here than in pictorial photography. This is what I have tried to emphasize in this article.

Do not wait until you see errors on your negative, for it is then often too late to apply remedies. If you learn to look, think, then act, *all before you release your shutter*, you may be certain of seeing great improvement in your portraits of children.



# Contemporary Exhibition Photography

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**P**HOTOGRAPHY in all its branches, different uses and many purposes, embraces such enormous fields, that a discussion, to be practical or logical, must be confined to a limited phase only. In this instance, let us confine it to *amateur photography*, or to be more specific, to *exhibition photography*.

Exhibition photography itself has a far-reaching background, and should not be judged by its contemporary aspects alone. Neither will it be radically influenced by the whims of a few dissatisfied or over-zealous critics, such as photography has always had since its earliest history.

It is unfortunate when considering exhibition photography that one must always refer to the pictorial exhibitions. But what else do we have? True, there may be many snapshot competitions, and while they most certainly serve a purpose and are very encouraging for the novice, they nevertheless cannot be considered as a criterion.

It is a recognized fact that the exhibition photography of today should not be just "pictorial." There is, without a doubt, plenty of room and need for different forms or styles, if for no other reason than to create good healthy competition, thereby providing for progressive achievements.

When we look at these amateur exhibitions, including competitions, from a broad point of view, we can easily see that outside of a definite form of pictorial photography, no recognizable movement is under way which is unique, nor which points straight forward to a new style, or a definite approach.

There seems to be a determined desire and effort by a number of progressive and aggressive workers in the field to produce something different or something new—and may we add here, if for no other reason than to break away from the pictorial or old-fashioned.

This desire for deviation is indeed gratifying, but although frantic attempts are plainly visible, unfortunately, the result up to the present is nothing else than a reintroduction of a number of styles or badly inter-mixed movements of the past, perhaps in somewhat stronger and more abstract forms. Years ago the various movements appeared from time to time and stretched over long periods, thereby taking definite form. Today, however, the combination of ideas and efforts have thus far only brought about confusion, or rather contradictory evaluations of accomplishments by the promoters themselves. Therefore, instead of being converted to new ideas, we are actually becoming more confused.

Even some pictorialists, in their eagerness to jump onto the other fellow's bandwagon, where they think the music

a little louder, turned traitor to their own fundamental belief—little realizing that their names or professional existence in photography would be out of the question if it were not for the reputation they had made through their pictorial efforts.

On the other hand, there is absolutely no reason why the advocates of the "new approach" should try to push pictorialism out of existence by resorting to ridicule or false accusations. Pictorial photography is traditional, and is therefore basically different from any modern movement, as is more fully explained in the section on "Creative Photography." However, "traditional" should not be construed as "old-fashioned," or "not progressive."

Not only do we find confusion among the promoters of the new forms of pictures, but, unfortunately, it has also seriously affected the real pictorial exhibits, and it is obvious that some of the more sincere workers, as well as salon committees and judges, have been thrown off balance completely. This uncertainty is quite evident in a number of the present-day exhibitions. It actually means that although technique and quality may have constantly improved, styles and ideas are most sadly confused. Therefore, let us look at the present-day exhibition photography more as temporary rather than recognizable contemporary photography.



"SOUTHERN SMILES" Adolf Fassbender, Hon. FPSA

Photographed subjectively. Posed in street of Savannah, Georgia. Control process employed to simplify composition.



"THE PASSING PARADE"

Anne Brennan

Photographed subjectively. However, was reproduced and written up as a sharp break from "pictorial", although any pictorialist would have been proud of making it.



"BIG SISTER"

Harriet Nadeau

Subjective photograph. A complete creation including make-up and posing. Typically pictorial.

Perhaps a brief look into exhibitions of the past will clear the way for a better understanding in the future.

Before the turn of the century exhibitions were few in number, but since then they have gradually and steadily increased up to the present day, except for a temporary setback during the war periods.

The quality and styles of these exhibitions also changed progressively, regardless of persistent comments to the contrary. This can be definitely proven when considering the many phases, fads or movements through which amateur exhibition photography has passed, especially since 1900—starting with the quarrels, arguments and controversies during the days of the Photo Secessionists. Whenever a new fad appeared it was hailed as the "Modern," or "New Photography," and each time the one form which steadfastly remained was pictorial photography, which, of course, was always condemned as being old-fashioned, mid-Victorian, or *passee*.

During all these years, while the so-called reformers were diligently trying to revamp pictorial photography, it remained the task of the exhibitors in the pictorial salons to adopt the new thoughts and retain them in their chosen styles of photography. The accusation that pictorial photography is not progressive is a misrepresentation and stems from a lack of knowledge of what pictorial photography really represents, and also from a lack of experience acquired from the exhibits of the past.

Only twenty years ago the British photographers were still clinging to their beautifully delicate and somewhat soft style of photography. They looked upon the American

progressive pictorial photography as being radical and doubtfully acceptable. When later the London Salon began to accept and look with favor upon the American contributions, they themselves were considered among the radicals. In viewing overseas showings of today the forward trend is more than obvious.

But since that time we have had candid, documentary, surrealism, solarization, abstract, *f/64*, pattern, design, and poster-size heads thrown in for good measure. As time passed, they all appeared plentifully in the salons, of course, in the pictorial style, meaning besides the new ideas—good composition and excellent technique. There are, however, a few individuals who do try to represent different or new forms of the art, but make no impression upon exhibition photography in general because of their separate views or ideas.

And now, where do we stand today after many years of arguing, quarrelling and talking about what photography should or should not be? Perhaps, if we enter into this sanely, we can find the reason, and it may be that we can also find a cure.

Let us look at the other arts. Have they been spared the same arguments? What about painting, music, literature and sculpture? Are they or are they not all going through the same evolutionary or revolutionary movements?

There is, however, a distinct difference in their exhibitions, as compared to our photographic exhibitions. Whichever they are, they are definitely classified, whether it be under classical, academic, abstract, jazz or modern. Naturally, the modern influence now expresses itself not only



"WAITING"

Adolf Fassbender, Hon. FPSA

Photographed subjectively. Composed at time of making negative. Straight print of subject.



"WAITING"

Adolf Fassbender, Hon. FPSA

Finished print. Subjective treatment by control process has shifted emphasis and tone balance. Example of creative photography.

throughout all the arts but in every form of trade, craft or manufacture.

There is nothing wrong with modernism itself. On the contrary, it is inspiring. It broadens the mind and induces action as long as it is definite in form—understandable and aesthetic, but not confusing. It does not seem reasonable that a picture can live which requires a lengthy explanation to each and every beholder as to what it is or why it was made. This applies to photography as well as to paintings. Such works should hang in special galleries with a commentator assigned to each picture.

In music we must realize that there are many people who like jazz. They think it wonderful. Is that not their privilege? But should that stop a vast majority of people from listening to beautiful, classical music? Would it be logical to expect a symphony orchestra to permit a jazz band to fill in between its numbers?

In turn, would we expect a fine-art exhibit to be intermixed with all kinds of modern abstracts and distortions? Of course not, but that is exactly what is expected in our present-day exhibitions of photography. That is exactly what is creating such confusion. The reason is simple—lack of separate exhibitions representing the different forms of photography, whether it be the new approach, modern, candid, straight, puristic, pictorial or others. Why keep trying to put all these different ideas together in one room, and expect satisfaction from any of the representatives, or understanding by the public? Today there are not enough judges who can do justice to all styles concerned. Will a

"new-approach" judge accept a true, old-fashioned "pictorial"? How wonderful it would be if these critics of pictorial photography would get together and set up annual exhibitions of their "new thought," or possibly in broader terms, "Amateur Exhibitions of Objective Photography," and show them in different museums and cities all over the country. Then values could be compared and constructive criticism could be enjoyed by all exhibitors and the public.

Not until this is accomplished in some form or another, will exhibition photography get out of its dilemma, nor will the disgraceful wrangling cease. Stop groping; separate and compete with each other, and you will break up this hopeless conglomeration of thoughts, styles and contradictions. Stop trying to force the minds of judges and exhibitors alike in their personal beliefs by saying that their style is wrong, or old-fashioned. Show by your own work what you think is new and better.

Let us all agree that there are many forms, approaches and viewpoints in photography. We all know that one cannot make a modernist out of a pictorialist, nor a pictorialist out of a modernist, so let us, at least, separate objective from subjective photography.

#### OBJECTIVE PHOTOGRAPHY

Speaking of amateur exhibition photography, it seems obvious that an "objective" style or form is unquestionably missing, as compared with pictorial photography, which of course is of the "subjective" form and which will be elaborated upon in the section on "Creative Photography."

"Objective" as opposed to "subjective" means portraying a factual happening or grasping and representing things as they are, unbiased and practical—uninfluenced by prejudice or temperament. Therefore, the mind is directed toward external things, and personal, emotional reactions are not considered. The picture is taken for its face value, and any afterwork becomes negligible, or rather mechanical, which should not mean poorly done.

The objective photographer is apt to accept the results of the lens and materials, whereas the creative photographer (the pictorialist) is determined to produce tone values and effects in order to satisfy his mental conception of the scene or object.

If the exponents of new ideas could agree on a more definite form or name such as "Objective Photography," it would also bring about a separation from "Pictorial Photography."

But when considering photography of today, what do we mostly see aside from pictorial work? Nothing but a conglomeration of glorified snapshots mixed with the revamped styles of the past—all helter-skelter and without recognizable objectivity. The only fact which stands out is the obvious struggle of *trying to be different*.

It is this lack of a definite movement or form, which is creating these various contradictory statements by the advocates of the "new approach." The only consistent pattern of their vague explanations is that they usually start with gestures of ridicule against pictorial photography, with the result of more confusion to themselves and to the public in general.

Although not present in the exhibitions today, we find that a number of various forms of professional photography are definitely "objective," although not called by that name. There is the press, commercial and portrait, and the more specialized fields: photo-micrography, nature, medical, travel, applied sports, etc.

As an example, let us look at press photography. The press photographer has a certain style of picture to produce. He does not have to try to tell the world how bad the other forms of photography are in order to make his own work look better. And the truth is that he doesn't. He generally knows his own field and its limitations, and has great respect for other forms of pictures. In the press exhibits he expects the judges to evaluate his pictures from a news point of view, and not pictorially, nor technically, although good technique will greatly enhance his prestige.

Assuming that most professional forms of photography are objective, illustrative photography must be excluded, as it is subjective, and may well be considered the fine art in professional work. The object, or subject, is subordinated to the photographer's mental conception, in order that he may convey a story or message, for the purpose of the illustration.

Speaking of illustrative photography, it is most regrettable that we cannot all have the pleasure of seeing more exhibitions of this work, as they would surely serve as an inspiration to students. The few that may have the advantage of viewing the exhibition of the professional Photographers' Association of America are granted the pleasure of seeing some of the best pictures in that field today.

Perhaps, at the present, the largest picture presentations will be found in magazine photography, most of which has its objectivity and must serve a definite purpose such as garden, sports, home, travel, etc. There are other typical

picture magazines also covering a wide field, which serve the purpose of graphically presenting to the public stories, events and happenings without the use of extensive text. Owing to the immense variety of subject matter and ideas, we find therein every form and style of picture, old or new, from snapshot to pictorial; from news to illustrative. They, therefore, serve a broad purpose, but the pictures in their entirety should not be used as a guide for a definite form or movement in photography, although various forms could be carefully segregated from these for exhibition purposes.

All this determines the need of selective exhibitions of objective photography all over the country. It would create a much healthier condition than trying to crowd those pictures, which represent an entirely different form, into pictorial exhibitions, where their failure of acceptance is held not only against the judges, but the salons as well. It would also give the public, as well as the exhibitors, an opportunity to differentiate between these two forms of photography, and also educate them as to what good photography should be. It would improve objective photography technically, by providing keener competition and stimulating greater interest, for exhibition prints have to be good to succeed.

Why not make arrangements with some of the pictorial salons to provide for a separate section of objective photography, until such exhibitions can be held independently? And furthermore, why not induce camera clubs to modify their present procedure of classifying their members into A, B, and C groups, and create separate groups of *objective* and *pictorial* workers, so as to give those that are dissatisfied an opportunity to come into their own.

Now let us look into "Creative Photography."

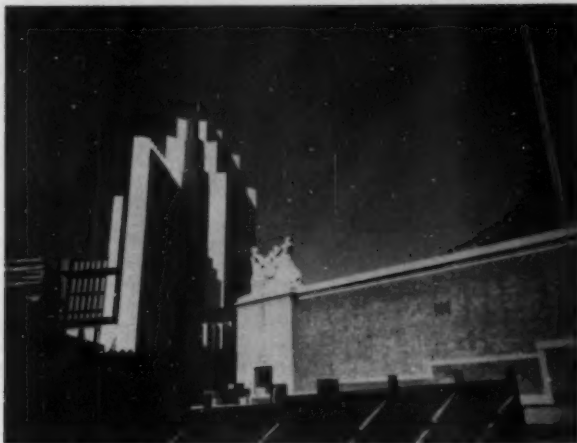
## CREATIVE PHOTOGRAPHY

When all the critics of salon photography, including those within their own ranks, come to a full understanding of what pictorial photography really means, and stands for, most of them will find that they have been mistaken and no doubt, there will be less controversy and nagging.

If we can separate the pictorial from the other forms of photography, and come to the realization that it is of a style all its own, there will be no reason for jealousy nor envy. It is this lack of understanding, among a great many workers, that causes them to vacillate from one form to the other, with the result that they find themselves totally bewildered, not knowing just which way to turn.

Pictorial—a misleading word—is basically of a very broad meaning, but has, by tradition, been adopted to represent creative photography. Therefore, in principal, pictorial definitely means creative. This does not mean, however, that every picture hung in a salon is a creative work of art. In general practice, the best pictures out of a very large number are hung, but not all of them necessarily represent perfection. So let us first see just where creative photography differs from other forms of the medium, especially objective photography.

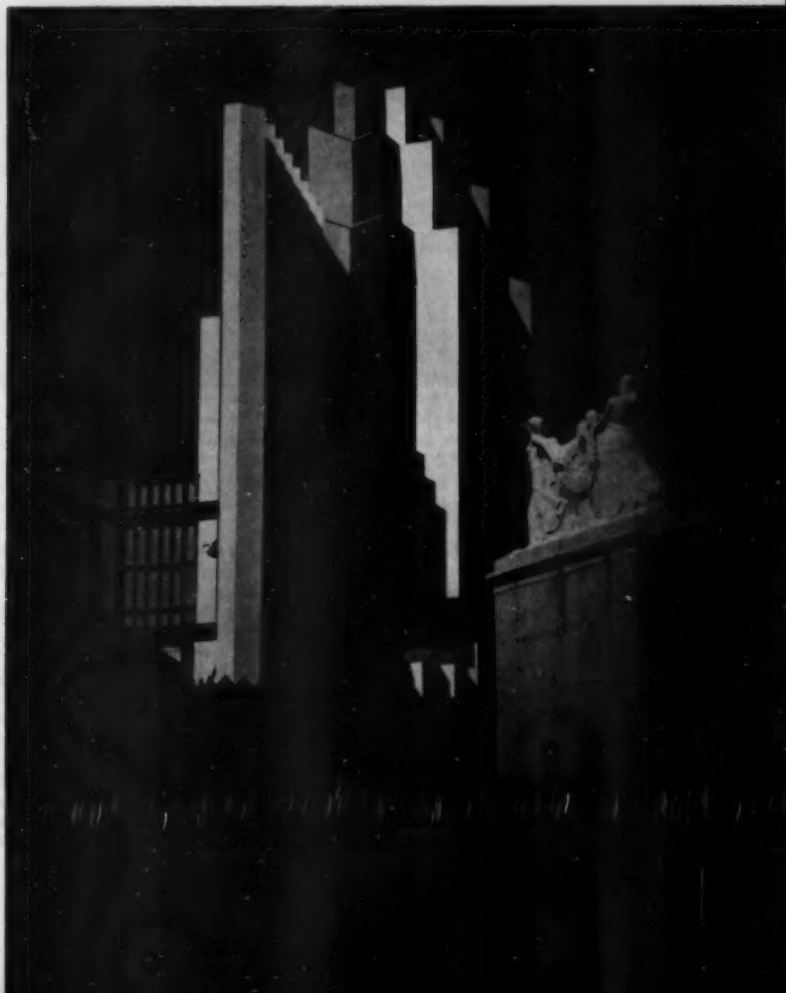
When we practice creative photography the object photographed becomes subjective to the mind. Thus, when we see a scene, or an object, and are impressed with its beauty, or the atmospheric effect of light upon it, or sense the mood and aesthetic values, we are then thinking subjectively. We are about to create a picture in our mind which is based more upon emotional reactions than upon actualities such as the lens is apt to take. This is the opposite of ob-



"LIGHT AND SHADE"

Adolf Fassbender, Hon. FPSA

Objective photograph. Straight print. No afterwork except spotting.



"LIGHT AND SHADE"

Adolf Fassbender, Hon. FPSA

Photographed and treated subjectively. By means of afterwork, elongation, and change of tone values and emphasis were introduced. Classified as creative photography.



jective photography, where the object, or the realistic purpose of the object means everything.

This in itself proves that in creative expression and objective portrayal we are dealing with two entirely different forms of photography. When understood, it becomes easy to make up one's mind as to which form to follow. But that is not all.

Not only do we have two different types of photography, but we are also dealing with two entirely different sets of personalities, or different characters of people, with varied conceptions and reactions.

Of the two, let us first analyze the pictorial type of person. Where does he first start? How does he know he is a pictorialist at heart? Well, perhaps he starts in a camera club because he likes photography and wants to learn more about it. Perhaps he reads the photographic magazines, or goes into the photographic stores on his lunch hour. It does not matter. His decision, unknown to himself, soon takes form. He takes a distinct liking to pictures that one or the other of the members of his camera club have made. It may be one of the beautiful type, and he is impressed by the transition from the raw proof to the finished pictorial rendition. As yet, he does not know that he is born to be a pictorialist.

What else is there about this man? Well, he likes to see beautiful things about him, probably objects of art. He listens to good music, and is somewhat sentimental—may cry in the theater, for instance. He likes to travel through beautiful country. He takes an interest in other people and likes to do things right and enjoys working to achieve success. This man is destined to become a pictorialist. Should such a man, or woman, who can see beauty, and who reacts emotionally, be told that he or she is wrong, or out of date? Would it not be sacrilegious to rob a man of what is spiritual or holy to him?

Now take the objective photographer, who is probably a man that likes to look at things objectively—in a matter-of-fact way. He likes the ultra-modern furniture, abstract objects and jazz music. He does not care particularly for classical music nor the old masters, but prefers modern pictures and rough sports, and is, very likely, not too sentimental. Of course, these are only intimations. But are we not all different in our thoughts, reactions and preferences? And why not? Should we be forced to like the classics when we prefer moderns?

After discovering your likes and dislikes, you still are not yet an accomplished photographer, but your path has been clearly outlined.

Now let us see where the creative in pictorialism comes in. Of course, it begins in the mind when taking the picture. The pictorially inclined mind instinctively reacts to the beauty or charm of the subject matter. The maker may not, as yet, be aware of it, but it is there. The very fact that he has observed the light and the mood it created around his subject matter may be sufficient. He now thinks in terms of filters, pan or ortho film, exposure, etc.

As soon as he has developed his films and made tests, he realizes that things have changed. The subject matter has become stark and bare; the beauty or spiritual atmosphere has gone. He does not have to be an artist to see or feel this—it is a common experience. If for no other reason, it is the loss of the third dimensional image, which has been converted into but two dimensions. Color also has

disappeared, and above all the tone values have entirely changed, so that the image has attained a different appearance from the one he beheld during the taking of his picture.

Nevertheless, he can still visualize that picture as he took it, and although still helpless, he begins to try to hold back the black shadows, or print in the blank highlights, as he saw his friends do. Now he is re-creating. First, rather clumsily, but gradually becoming better. In time, and with experience, he finds other means of improving his technique of control. He is now learning to reintroduce his subjective reactions—the beauty that he felt—which can be re-created by introducing tone values and print quality. Naturally, the more experience he has, the greater his ability to follow his natural instinct and inner emotions.

Now, what type of personality are you? The creative? Then remember that to become great takes time, and that success is based upon grim determination and perseverance. There is no true-born artist. Some people are more emotional, and their minds react faster, but most artists come about by hard work. If you aspire to be a pictorialist, do not let anyone tell you that creative or pictorial photography is outdated or dead. If you choose to take pictures of things that you and millions of other people like, who should dictate otherwise? You can photograph living things or objects like any objective photographer, but you will see them differently and re-create where the lens and material failed.

It is not the subject matter that makes a creative picture. It is your personality and, above all, your emotional reaction to what you photographed that makes your picture different from the objective approach.

If you undertake to do creative work, you should do it correctly, for you must have a good foundation upon which to build, whether it be called rules, composition or technique. We all know that we cannot speak without words, and that we could never form words without the alphabet, but we can all choose our words and express ourselves differently.

The misrepresentation of pictorial photography starts when the critics say that salons are static, and that pictorialists are ruled by committees, judges, and their own enslaved ideas. To be sure, there are certain rules under which exhibitions are operated, such as limitation of mount size, color of mount, and other comparable regulations. However, these rules are merely to attain orderliness and good taste in the over-all appearance of the salon, and are not directed toward dictating to the exhibitors as to their artistic style or subject-matter approach.

The true pictorialist will not be influenced by these accusations. He will continue to make pictures that satisfy his urge for aesthetic self-expression. Unfortunately, however, these wranglings will retard the progress of photographic art, by introducing confusion in the ranks of the artists and viewing public alike.

Let us recognize the fact that there are different fields of photography—and that each should be accorded its identity and particular characteristics. Let us undertake to operate our photographic activities in such a manner as to preserve the integrity of each field. And above all, let us exercise tolerance, each toward the other, to the end that, working together in our respective fields, we may advance the status of our chosen medium.



TORSO

Harry K. Shigeta, Hon. FPSA

A VERY few years ago, a bombshell was dropped into the ranks of photography, through an article appearing in one of our popular photographic publications, which severely criticized salons, salon procedures, judges and their methods. Since the publication of this article, others have appeared—some in the same vein as the original, while some were in defense of the issue. Thus a controversy has developed which, in the main, has resulted in confusion rather than clarification.

Salons are not new. However, the development of their increased number has been within the past two decades. The word *salon* may be a misnomer according to Webster's definition. Perhaps the term *exhibition* would be more

## SALONOMANIA

ROBERT L. McFERRAN, APSA

fitting. Be that as it may, our photographic works are hung for the pleasure of the interested public.

There was a time when but a few such exhibitions took place. In such salons or exhibitions, only the finest works of photographic art were accepted. Processes were utilized



HARVEST TIME

Robert L. McFerran, APSA

for controls, and the exhibitor spent days—yes weeks—creating a print for exhibition.

The present-day exhibitor, however, if he is to be prolific, must produce a print which, in his opinion, has salon possibilities, and then duplicate that as nearly as possible, in numbers, so as to have the same subject entered in several salons at the same time. The right or the wrong of this practice is not for discussion in this article. The facts, though, have a bearing on the remainder of the discussion.

In any event, the salon or photographic exhibition has the definite purpose of exhibiting the best, in the opinion of its judges, from the entries submitted. Through this, the photographically-minded public is served, and having been thus served, the salon has fulfilled its intended purpose. Whether it is a good salon or a bad one depends upon the quality of its entries. Therefore, the exhibition, as such, having justified its existence, should hardly be a target for destructive criticism.

However, criticism has been heaped upon the shoulders of the salon chairman and his committee. This is unfair and unwarranted, and can come only from those without knowledge of the background of salon administration. If you will bear with me, I should like to take you behind the scenes, for a better understanding.

The conduct of a salon is a tremendous job. Moreover, it is a thankless job, and one from which many shy because of the endless hours of labor involved. Mind you, the salon chairman and his committee undertake this work for the love of doing something to advance photography. They do it for you and me. They receive no pay, and unless, through sheer carelessness, prints are damaged while in possession of this committee, they should be praised for their efforts rather than criticized so unfairly.

Here is what the salon committees and their chairmen are up against. Think it over! Would *you* do it?

Six months prior to the time tentatively set for the salon, the chairman calls a meeting of his committee to make preliminary arrangements for the show. First, a place must be obtained to display the exhibit. Where possible, the art center is the ideal location. However, in the ab-

sence of such facilities, others usually are available. The suitability of such places must be analyzed and a selection made. Following this, the person in charge must be approached for the purpose of completing the arrangements, including the establishment of the dates of the show, etc.

Next, we enter the second phase of the operation—that of selecting the judges and extending invitations to them. The choosing of a well-balanced panel of jurors requires more than casual thought, and arranging for their services involves considerable correspondence.

Once the judges have consented to serve, the problem of the entry form must be attacked. Its content and layout call for careful consideration before the order is placed with the printer. Then comes the matter of checking the proof to insure against errors before the actual run is made. And the final step in this phase of the work is the addressing of the entry forms from a well-checked mailing list. The forms must be posted at least 60 days prior to the closing date for salon entries.

After the entries have closed, the packages of prints are opened and the condition of the contents checked. The contributors are then notified of the receipt of their entries and the condition of their prints upon arrival. The prints are stacked in four piles—care being taken to have only one print of each entrant in any one stack. In this way, no contributor's entries come before the judges consecutively. The handling of the prints is performed by the salon committee and a volunteer work party from the club membership.

Following the judging, the accepted prints are arranged in alphabetical order, by maker's name, preliminary to the preparation of a list for the salon catalog. A serial number is assigned to each print on the list, and the corresponding number is affixed to the mount of each picture, for the correlation of the exhibit and the catalog by the visiting public.

Arrangements must be made with the printer for preparing the salon catalog from the aforementioned list and other, corollary data. An important phase of this particular undertaking is the checking of the printer's proofs. Errors in catalogs are unfortunate and can be embarrassing. Therefore, every care must be exercised to avoid them. And this work must be carried out with some dispatch, as the catalog *must* be ready by the time the show opens.

A sticker must be designed and printed—ready to be sent to the exhibitors at the time of returning their prints. However, the preliminary work is not finished yet. It is necessary that each entrant be notified as to the results of the judging.

Promptly after the close of the show, the salon committee and work party must remove the prints from the exhibition walls or other display facilities. Following this, all entries must be rewrapped and returned to the makers.

Those of you who have borne with me thus far may perhaps have gained a slight insight into the responsibilities and burdens of a salon chairman and his hard-working committee. Theirs is an unselfish, somewhat thankless job, and, in the vast majority of cases, undeserving of the adverse criticism directed toward them.

The salon judges and their methods also come in for a great deal of disparagement. From close observation—much of it while serving on panels of jurors myself—it is my conviction that this criticism is entirely unjustified. The judges give generously of their time and effort. Many of them take time from their business, and often travel



BREAKFAST

Dr. Max Thorek, Hon. PSA, FPSA

*From the Fifth Columbus International Exhibition of Photography*

long distances to respond to a request for their services. Not a single one, in my personal experience, has ever given the slightest impression of bias or unfairness. All have called their votes as they saw them—honestly and fairly.

Why then should anyone censure the efforts of those who unselfishly give of their time and apply their knowledge of photography and what constitutes a good picture? Of course, art is not exact and immutable, and there may be occasional differences of opinion. However, opinion based on knowledge and experience can usually be relied on with confidence. Better then, to be appreciative of the sincere efforts of these judges, than to ascribe to them, in vitriolic terms, the present-day ills, real or imagined, of pictorial photography.

Which brings us to the person who submits his prints, pays his entry fee and then anxiously awaits the notification as to how he fared. In my opinion, it is to this group of participants that any criticism would be more properly directed.

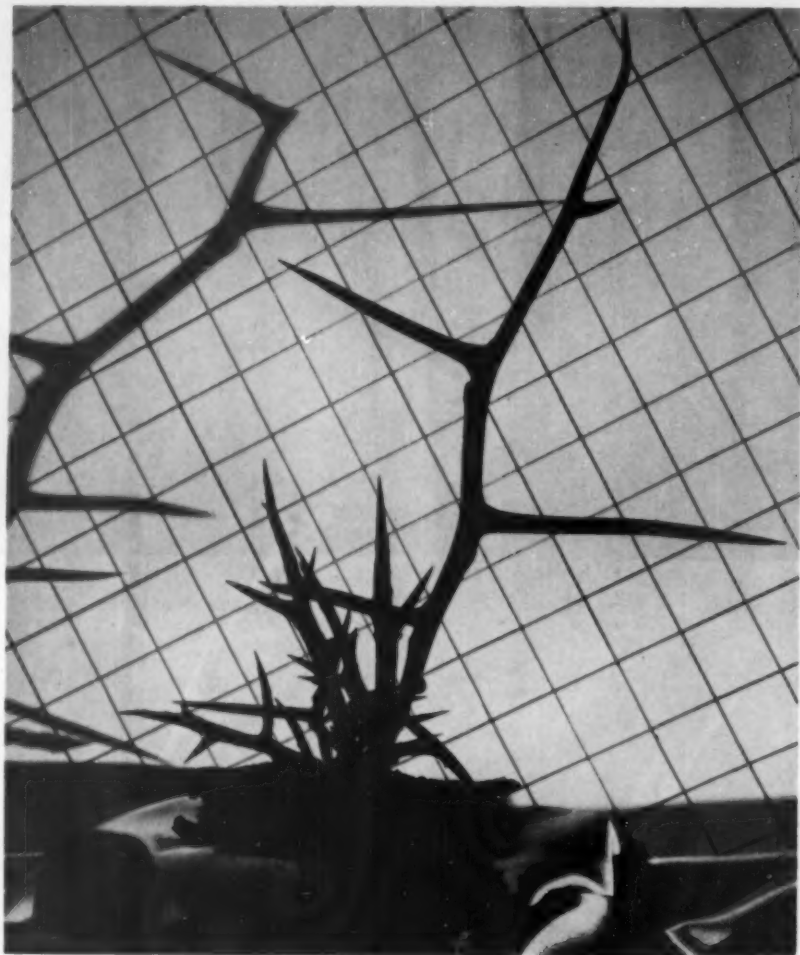
Once the show has been arranged, it must be held,

regardless of the quantity and quality of the prints submitted. And if either factor of the response is unfavorable, it is possible that a number of borderline pictures may find their way into the exhibition—as a matter of necessity. This emphasizes the truism that regardless of the efficiency with which a salon may be administered, and regardless of the high caliber of its judges, the show can be no better than the prints comprising the entries.

An unfortunate corollary of the foregoing observation is the fact that some exhibitors, having enjoyed a reasonably successful salon career, tend to become a bit careless in their work—presumably in the belief that their reputation alone will carry them through. This is a mistaken impression, as the judges are uninfluenced by the authorship of the prints that come before them. They are concerned only with the selection of those entries which, in their opinion, constitute the best of the ones available.

Therefore, budding pictorialist and seasoned exhibitor alike should submit only their best work, for in that way alone will the standards of the photographic salons be raised.





RETRIBUTION

S. P. Wright, APSA

# ABSTRACTIONS AND SUCH

SEWELL PEASLEE WRIGHT, APSA

I HATE to be stuffy about it, but I think we should start out by looking in the dictionary. According to my brief research in the battered book which is never more than two octaves from my typewriter, the proper word to use is not "abstract," but "abstraction," and the best definition, for our purpose, is "*Something unreal or visionary.*"

So, if you don't mind, let's use "abstraction" in speaking of a much-maligned type of picture, and let's accept the definition, "*Something unreal or visionary.*"

Maybe I was wrong when I said "much-maligned"; perhaps I should have said "little-understood." If you've ever watched the judging of an international salon, you already know what usually happens when an abstraction hits the box or the easel. The oldest of the judges, usually plump, prosperous, and bald-headed, speaks first.

"I pass," he says, or words to that effect. "I don't understand those things. You guys fight it out."

The second judge then says, cautiously, "Well . . . I guess we ought to have a couple of abstractions in the show, and that one makes as much sense as most of them. I'll give it a hold, anyway."

The third judge nods, still eyeing the print suspiciously.

"It won't do any harm to look at it again," he says. "Hold!"

I've often wondered why salon judges are so eager to confess to an ignorance which is not really theirs. I believe that any man or woman fit to judge a salon is a sound judge of abstractions, for abstractions can be judged by most of the standards which are used to judge landscapes and nudes, table-tops and portraits.

A good abstraction is well composed. It has significance—not literal, perhaps, but significance, nevertheless. It is technically excellent. It usually has good tonal range and quality, and a center of interest. It may or may not stand the "Could-I-live-with-it?" test, but I know of no picture that *all* of us would care to live with.

Perhaps this would be as good a time as any to point out that there is no sharp line of demarcation between an abstraction and a print of a different kind. Pattern shots are often called "abstracts." Some photograms (in my opinion!) are legitimate abstractions, while others are not. (Before you start debating that statement on the grounds that *all* photograms, by definition, are abstractions, please note the qualifying word, "legitimate"!)

I think the way is clear, now, to descend from the realms of theory and speculation to the good and solid ground of concrete examples.

There are many kinds of abstractions, stemming from many sources. I'd like to discuss just three kinds, and since I can say what I wish about my own work, without the danger of stepping on anyone's toes, I shall, with fear and trembling, use three examples of my own work in this discussion.

"Hand of the Monster" is, by my estimate, an abstraction.

By printing down, and in other ways distorting the tonal range inherent in the subject and the negative, I have reduced the subject to its essentials. It is no longer a literal rendition of what the eye, or lens, the film, saw; this is *not* the Siamese-twin steam pipes, neatly decorated with aluminum paint, in our local generating plant. In effect, I have lost interest, if I ever had any, in that line-up of pipes as such; I am interested in, and am presenting to you in my print, an "unreal and visionary" impression of a huge, grotesque, and many-fingered right hand, inverted and observed from the palm side.

It might be well to mention, right about here, the fact that this is all a deliberate and, I believe, an artistic effort on my part. I saw the "hand" hidden in the literal subject matter which was before me. I made a good, sound negative of the scene; I can print it conventionally and produce a print that the engineer who installed these pipes would be proud to point to as a record of his handiwork: an entirely *literal* interpretation. But in the print as presented here, the scene has been reduced to its fundamentals; the "hand" emerges from the mass of literal detail which actually enshrouds it, and I have (I think!) an abstraction: "*Something unreal or visionary.*"

That, you'll remember, was our definition of "abstraction": "*Something unreal or visionary.*" This print is unreal because I have made it unreal, not literal; it is visionary because it presents to your eye only the thing I saw there, and which I thought was interesting enough to record and to share with others.

It is not a record-maker in the salons. It is accepted by about one half the salons to which it is sent. It is usually submitted as a blue-toned glossy, 14 x 17.

Now let's take a look at a very different type of abstraction. In our first example, we utilized an existing scene and reduced it to an abstraction by means (primarily) of tonal distortion. In our second example we have created, from whole cloth as it were, an abstraction which I call "Composition by the Rules."

I think this would be a good time to point out the fact that the photographer, almost by definition, has to work at all times from literal material, no matter how abstract the final result may be. The only exception which occurs to me has to do with photograms—pictures made directly on the paper by means of light and shadow-casting objects, and this is not the full photographic process. Even so, the shadow-casting objects are literal, even though they are not literally rendered.

The artist working in other media, such as oils, water-colors, pastel, and distemper, can lay on a panel of any size and shape, and of any color, or any shade of gray, by simply applying his pigment to a suitable surface. The photographer has to set up an actual object, which, when properly lighted, and properly photographed, will give the photographer a tone and a shape on his negative,



THE HAND OF THE MONSTER

and on his paper, which meets his artistic requirements.

The photographer who attempts abstractions therefore has a much harder row to hoe than the artist who works in other media—and I'll be the first to admit that, at least in the present stage of the photographic art, our medium is *not* ideally suited to the production of pure abstractions. Maybe that's why we see so many bad ones!

Getting back now to "Composition by the Rules," we have here a representation of something which did not ever exist in nature. One day I wondered what a technically "perfect" composition would look like, rendered abstractly: not with fields and fences and trees and a figure, or with jugs and tumblers and other table-top gimmicks, but in terms of abstract areas with nothing in the picture representing itself, literally.

The idea intrigued me. I supplied myself with some desk blotters, a few sheets of cover stock, some ribbon, and a white Christmas tree light bulb. I cut out, for my "triangular composition," a triangle of patterned paper. I laid in sheets of other paper to complete the picture area. I divided the picture area into thirds, horizontally and vertically, and at an intersection of two of these "third lines" I placed a black disc of paper, and atop that, held upright with the aid of chewing gum, the white Christmas tree bulb, to make a strong point of contrast where I had my point of interest. The dividers were laid in place to serve as "pointers."

You are not supposed to see the blotting paper and the cover stock as such. They are shapes of varying tones and patterns. You are not supposed to see the ribbon as ribbon, not the bulb as a bulb, nor the dividers as dividers. They are symbols; abstract representations of ideas. The finished

picture, to my way of thinking, is "unreal and visionary"—and that's our definition of an abstraction, I'll point out again.

I have the honor of knowing a number of very prominent judges who have told me repeatedly that they do not like abstractions; don't appreciate them, don't understand them, have no use for them. Yet, without exception, they cheer for this print—which has been tossed out of only one of the many salons to which it has been sent.

Why? Well, this happens to be a photographer's picture; I mean it tells a story which pictorial photographers particularly will appreciate. Moreover, it's a very obvious sort of thing; it tells its story quickly and rather surely. Its meaning is very plain, and its humor broad. There's nothing subtle about "Composition by the Rules!"

And now, somewhat reluctantly, and with quaking knees, I come to my third example: "Retribution." This is the sort of abstraction that drives judges mad—or just makes them mad, in quite another and not so exact sense of the word.

In this picture we have again used literal material—a ruled cardboard background, a sprig of thorn-tree, a piece of satin. If, when you look at this thing, you see ruled cardboard, a sprig of thorn, a satin rag, it's terrible. It doesn't make sense. It's an insult to your intelligence. The maker should be drawn and quartered. And so forth.

But if you'll just hold your horses for a moment, and if you'll not be quite so literal, you may get as big a kick out of this as you did (I hope!) out of "Composition by the Rules," for there's a story here, too; many stories, actually, whereas "Compo" has but one.

The difference is that "Compo" tells its story unmistakably. "Retribution" asks you to do a bit of cerebrating. It requests not the privilege of telling you one particular story, but the privilege of suggesting an emotional experience to you.

Let's hop over into another field of artistic endeavor, and artistic experience, for a moment.

You hear an organist play "Nearer My God to Thee." You recognize the melody. You know the name of the song. You know the words. You know it is a hymn. You know all about it. It's obvious. It's like "Composition by the Rules."

But suppose, in the midst of a silence, the organist plays only two or three unfamiliar major chords, and follows them up with silence. If you are at all sensitive to music, you react in a rather definite way. Not *exactly* as I would react, but in very similar manner. A set of minor chords would have a very different effect upon you . . . and upon me.

The major chords suggest one line of thought, one type of reaction. The minor chords suggest other thoughts. Why? I don't know why minor chords sound sad, but they do.

But if you refused to listen to those chords, if you plugged up your ears and screamed "OUT!", you would give yourself no opportunity to react to the potent effect of the music.

So, with an open mind, consider our third picture. Let your imagination wander. Muse a bit. Think up a story of your own to fit what's in this picture. You may be surprised, and you may be delighted, to learn that you, too, can understand and appreciate abstractions of this rather modernistic type. And because there's a lot of *you* in the story you dream up, you can and will feel a little

proud of your accomplishment. Like a person who really understands and appreciates Grand Opera, perhaps!

What *is* the story of "Retribution?" There isn't any. Not any one story. There are as many stories here as there are people who will take time to muse over it; more than that number, because some people will dream up several stories.

My story? Well, I have several. But here's the one I like best; the one from which the title is derived.

The background of squared paper suggests a graph. It's tilted to make it less literal. Such a graph might well suggest magnitude along its vertical leg, and time along its horizontal leg. (Books on densitometry are full of such graphs.) Let's read our background that way.

Now, there's the thorn branch, black and ugly and evil as sin. Sin? Well, then, it's *big* sin, or evil, because it reaches almost to the top of the frame—and it must have been going on for a long time, for it is almost passing out of the frame at the right. And it has been prospering, doing all right, for it lives "on velvet"—interpreted here as satin, to produce the same symbolism of luxury.

But the shadow, the past, is catching up with it. *Has* caught up with it in one place. That's the way with pasts; they catch up with you, and then you have to pay for your fun. So it's called "Retribution!"

When you get through laughing and shaking your head, or swearing and jumping up and down, relax and let's proceed.

I've told that story a great many times in talks before various groups, and when put on the spot to talk about my four when I've been a-judging and they *had* to take four of mine. The story's always good for a laugh.

Actually, of course, abstractions don't tell exact and rather literal stories such as that; abstracts produce an emotional response, like the chords of music we talked about a bit earlier. The emotional response takes a different specific form in every individual . . . but if you'll take the time to let a good abstraction soak in, you'll find it *does* produce such a response.

If you make abstractions, or would like to make them, don't proceed on the assumption that any weird conglomeration of objects can be slung together and produce a good abstraction. Good abstractions, remember, have to produce an emotional response in the viewer, and piles of junk won't turn the trick. Good abstractions, the kind that hang and should hang, have to be well-composed and carefully-thought-out photographs, evidencing top-notch technique all along the line.

I'd suggest that you start with simple scenes from life which, by the manipulation of tonal relations can be reduced to a simple abstract composition, almost devoid of literal content. Whether you do this on the high key side or the low key side is not important, but the original lighting *is* important. I have a rather successful still life study which shows glassware against a pure black background and which was lighted, and then printed down, until only the highlights remain to suggest the contours. It emerges not as a tabletop, or still life, but as an abstraction, because it is truly "unreal or visionary."

If you are called upon to criticize or talk about or formally judge an abstraction, all I ask is that you take time to let it register. It's not, and not intended to be, a ready-made story, to be taken in at a glance, like more conventional salon pictures. And, after you've mulled it



COMPOSITION BY THE RULES

over for a few seconds, you still get no emotional reaction, don't hesitate to kick it out—but remember that an abstraction doesn't have to "make sense," any more than a beautiful chord of music makes sense. The chord of music isn't a recognizable melody; it isn't a song you can sing or beat time to; it's just something that can and does produce an emotional response that can be very deep and very beautiful—because it sets your mind to work, and brings back from the vast storehouse of your unconscious mind the memory of a hurrying brook . . . a pretty girl . . . the rose-window of a church . . . a distant bugle . . . the nostalgic whistle of a train rushing through the night . . . your first formal dance . . .

But whether you make them or judge them or let them alone, abstractions are a legitimate form of our photographic art, and you're going to see them around, in the "out" pile and on the walls of the salons.

## "Abstraction in Photography" Exhibition

Edward Steichen, Hon. FPSA, has organized an exhibition entitled "Abstraction in Photography" at the Museum of Modern Art, New York City, which will be on view from May 2nd through July 4th. One hundred and fifty photographs, both in color and black and white, by 75 photographers illustrate abstract images ranging from the scientific document to contrived arrangements and from mechanical pattern to organic design.





STEPS

William R. Hutchinson

WHEN a group of amateur photographers forgathers, it usually breaks up into smaller bands, as specialists begin to discuss their respective chosen branches of this most delightful hobby—photography. Each group will staunchly defend its particular branch—one of which will always be a *still life* clan. There must be something to this particular element of photography which makes it so interesting to so many amateurs. Its status should not be discounted, nor should it be degraded to the level of a mere fill-in when outdoor photography is at a standstill due to lack of time or poor light conditions. Rather it is a branch of photography to test the skill and ingenuity of the most finished pictorialist.

In defining still life photography one might say that it consists of making pictures of one or more inanimate objects, pleasingly harmonized and arranged to produce an interesting composition—usually for esthetic satisfaction. How then, does still life photography differ from table top photography? Why cannot still life and table top be one and the same? Harkness and Draper, in their book "Table Top Photography," answer these questions thus: "Table Top Photography is making pictures of any small object or objects to dramatize an idea, to reproduce a natural scene in miniature or to make a grotesque caricature of the same." And therein lies the difference.

Even though both of these forms of photography are closely related and place no limit on our self-expression, and though both offer no restrictions as to time or place, and can be done by daylight or artificial light, we shall here devote our thoughts to but one form—Still Life Photography. It will not interfere with our pleasures in other branches of the art, but, on the contrary, will give us the opportunity to acquire at leisure all the creative ability

# STILL LIFE

AN ARTICLE BY

necessary to the production of a fine picture. All the component parts of a good print (composition, motif, balance, leading line, separation of subject matter, division of picture space, etc.) must be carefully considered in setting up a still life to be photographed.

Almost any camera, from the lowly Box Brownie to the finest view camera, will do to make a still life photograph, although the latter will certainly give the better results. However, no matter what is used, the first and most important point to remember is that the camera must be held firmly. A sturdy and rigid tripod is just as essential as the camera itself. With the least vibration of the camera, all the care given the setup is wasted, for a blurred still life is no still life at all. Therefore, be sure that the camera is firmly and steadily placed.

If a fixed-focus camera is being used, it may be necessary to resort to a close-up attachment. A "five and dime" spectacle lens is not too satisfactory. A better plan is to go to an optometrist or optician and spend a little more money for an uncut, precision-ground lens. There it is possible to obtain one of any focus and for any distance needed, and the corrected curves of this lens will give a thousand times better focus and definition than any "five and dime" variety. These lenses, which come in diameters of from 40 to 52 millimeters, can be taped over the lens of the camera more easily and will give more room for installation and adjustment.

If such a lens is being used, a tape measure or yard stick is needed to get the correct focus. On some cameras it is possible to remove the back when the camera is empty, and then, with the supplementary lens in place and a piece of ground glass or waxed paper held over the film space, the subject can be viewed when the shutter is open. A black focusing cloth should be placed over the back of the camera and the photographer's head, to hold out the surrounding light. The camera is then focused and its position marked. Next the camera is loaded, placed in the same position, and the picture made.

The best and most versatile camera, however, is the view camera with ground glass back, rising and falling front, and swing back. With this instrument we can focus sharply, correct any distortion, and study the lighting and arrangement before the exposure is made. When using this type of camera, a little more care must be taken with the focus, for with a long-focus lens, the depth of field is shallow. This necessitates using the smaller stops on the lens to secure an adequate depth of field, which grows greater as the lens is stopped down or as the camera is moved away from the object. About one quarter of the distance back from the nearest object in the setup is a good spot on which to focus with the lens wide open. Then, as the lens is stopped down, the field increases three quarters to the rear and one quarter to the front, until the whole still life subject is in sharp focus.

The table on which the still life is set up must be steady also. Card tables may be used but they have a tendency to quiver under the least vibration. Merely walking across the floor from the camera to the setup may easily

# PHOTOGRAPHY

WILLIAM F. SMALL, APSA

cause a tremor in this type of table. A good, sturdy, kitchen table is better, for it is firm and large enough to accommodate the arrangement without crowding it.

For lighting the still life set, either daylight or artificial light may be used. When using daylight a north light is best; as a second choice use an east light. With this type of lighting, study the effect several times during the day, and choose the light which seems best. A soft, diffused light will, as a rule, be more satisfactory, since harsh, direct sunlight will give harsh results.

Try the several effects obtained and make test exposures. Use bounce boards (sheets of white cardboard with a stipple finish or coated with aluminum paint) to light up the shadow areas. Do not use mirrors or glossy cardboard—these make the reflected light harsh, the same as direct sunlight.

When I make still life photographs, I use only incandescent light—diffused blue. This gives me the nearest approach to diffused sunlight that I am able to obtain. For diffusion I use silk which I have dyed a greyish blue. All my lights are screened with this material.

Keep the lights simple. The equipment does not have to be elaborate nor costly. A 100 or 200-watt spot and 25 to 75-watt bulbs in reflectors will give good results. It is the arrangement of light—not the intensity of the illumination—that counts. Place the lights so that the subject seems to be illuminated from a single source and looks natural. Watch especially for separation of subject matter, being careful to avoid crossed shadows.

After the arrangement is set up and satisfactorily lighted, stand in front of it on the same spot and at the same height at which the camera will be placed. Go over it carefully to discover and correct all flaws of lighting and composition. When it seems correct, close one eye, to get the effect of the camera's eye. Again, with one eye closed, look at the still life through a piece of medium blue cellophane or a viewing glass. This blue glass or cellophane will eliminate the appearance of most of the color. It will show a flat scene in tones of grey, which, without the viewing glass, looked bright and colorful.

By seeing the setup in monochrome, somewhat as it will appear in the ultimate print, one is able to make more precise adjustments in the subject arrangement and lighting—uninfluenced by the frequent deceptiveness of color.

The materials for the background and foreground in a still life study, open up endless paths for experimentation. Materials such as glass, silk, rayon, lace, paper (plain or patterned—white or colored) etc., are only a few of those which may be used. No doubt, many more will come to mind as the setups are being planned. A large piece of ground glass for projected backgrounds is a convenient thing to have around the studio. Be sure that its size is ample to accommodate the average composition. Also by using a plain, smooth, dull black paper for a background in the setup, it will be possible later to draw in, through the medium of chalk and ground glass, any type of design which one's artistic temperament calls forth.

When choosing film for still life, use the one liked



SYMBOLS OF ROMANCE

William F. Small

and understood best. Since the subject is motionless and the camera is on a firm tripod, speed is not needed. Long exposures at small lens stops can be made without danger of blur caused by movement.

Slow, orthochromatic films can be used on glassware, colorless objects, and other similar subjects. Panchromatic films are fine for pictures where there is a range of color in the setup, or in the photographing of flowers.

If cut film is used, it is a good plan to make an exposure and develop the negative at once. Then after it is fixed and rinsed, study it by reflected light. Look for shadow detail and the intensity of the highlights. If they are not satisfactory, it is an easy matter at this time to move the lights, and remake the negative rather than wait until several shots have been made and laid away for future development. This procedure is especially valuable when flowers or other perishables are the subject of the picture.

Still life prints need just as much brilliance, for proper rendition, as the other branches of pictorial photography. Generally speaking, a paper should be selected which will best suit the particular subject matter. The smoother, glossier surfaces reproduce details to a greater degree, and more nearly simulate the textures of objects of like surface texture. However, the matte, semi-matte and rough surfaces are thought by many to be more pictorial, and perhaps are preferable for the depiction of subject matter of a comparable texture and quality.

Whatever the primary photographic interest may be, it will pay great dividends in inspiration and inventiveness to try still life photography. One's imagination can run riot in flights of fancy, conceiving ideas for this stimulating segment of a delightful hobby.



STUDY IN COMPOSITION

IN THIS TEMPLE



# ARCHITECTURAL PHOTOGRAPHY

FRANK J. HELLER, APSA

ARCHITECTURAL photography has a point in common with every other branch of the art, in that the photographic techniques employed in obtaining good negatives and sparkling prints should be mastered first. Since that is a separate article in itself, I shall assume that the reader has a reasonable knowledge of technique, or that he will investigate other references on the subject. However, in architectural photography one frequently encounters the problem of handling contrasts which are beyond the normal range of negative materials, and the solution to that is so important to the proper rendition of this subject matter that some space will be devoted to it.

While I am happy to tell about my own method of controlling the high-contrast problem, may I emphasize that my way is not the only way nor necessarily the best one. I have no patience with those who state: "Do it this way—it is the only way." However, one seldom writes an article without being the proponent of some particular points. I do not intend to advocate any one type of film, developer, paper, nor camera. But I strongly recommend that each person standardize his procedure so that he can be certain of his results, and thereby be able to concentrate his efforts on the choice of viewpoint for composition and lighting, in order to produce the best pictorial effect.

Are you willing to put forth a bit of effort to insure good results? The quickest way I know is to conduct a short series of tests, which, incidentally, is applicable to all branches and types of photography. Using your favorite equipment and film, choose a bright sunlit building that also has dark shadows, and make three sets of six exposures—recording the settings and your meter-reading position. Each set should contain the following different exposures, using the manufacturer's recommended film-speed setting on your light meter:

1. One shot according to the setting calculated by taking a light meter reading in the high lights.
2. One shot with the setting obtained from a general reading from the camera position.
3. One shot with the setting as given by a reading in the shadow area.
4. One shot with twice the exposure of the shadow-reading setting.
5. One shot with an exposure four times the shadow-reading setting.
6. One shot with an exposure eight times the shadow-reading setting.

Each of these series is to be developed differently in the film developer you are accustomed to using. If you employ cut film or a film pack in the test, the matter of keeping each series separate will be easy. If you use roll film, then

expose each series on a separate roll or cut your rolls and process each of the three series as follows:

1. Develop the first set normally (to obtain an 0.8 gamma).
2. Develop the second set three fourths of the time that was used to develop the first set.
3. Develop the third set one half of the time that was used to develop the first set.

When the negatives are dry, being careful to keep them identified as to exposure and development, make either contact prints or straight 8 x 10 enlargements on the No. 2 paper of your choice. Again, be careful to identify the prints so that you will know which print was made from each negative. After the prints have dried, select the one which has the best highlight and shadow detail, as well as the best print quality. Then check your records and you will have the location of where to take your light readings, the settings to use and the amount of development to give your architectural negatives.

The advantage of making this simple test lies in the fact that you will thus be able to standardize your light meter, your method of using it, your lens and shutter, your film and its development. In my case, taking the readings in the shadows, I use an ASA speed of 64 (with a film which has a manufacturer's recommendation of 100) and develop the negatives three fourths of the normal time.

Now that good-quality negatives are more nearly assured, let's take a look at some of the fine points of architectural photography. The most uninteresting architectural shots, from a pictorial standpoint, are the flat-lighted, two-dimensional, front-elevation type, and the most interesting ones are those that incorporate a feeling of depth and perspective. The inclusion of human interest is a matter of personal taste, but quite often a well placed, properly subordinated figure will enhance the interest of a picture. If a person is used, one should be careful that his costume is not incongruous with his surroundings.

The illusion of depth and perspective is achieved on the flat surface of photographic paper by the use of light and subtle shadings. The shadings will be no problem, for the negative which has detail in both the highlights and the shadows also has all the intermediate tones, providing they were present in the subject. Side or back lighting are more likely to give the most pleasing results.

Occasionally a photographer is fortunate, and finds the lighting just right for a picture when he happens to be at a particular spot. However, more often than not the best results are obtained by waiting for the proper lighting or returning to the scene when conditions are right. "In This Temple . . ." is an example of returning to the scene to obtain more favorable lighting. This picture was made in the Lincoln Memorial in Washington, D. C., five minutes after sunrise, with sunlight providing the only illumination. Notice the use of a subordinated figure to establish the scale. Note also that further interest and meaning is added to the picture by photographing a Negro engrossed in reverently studying the statue. Also notice the placement of the center of interest at the point of greatest contrast.

The effective use of back lighting in an architectural photograph is shown in "Jeffersonian Splendor." The same basic premise for exposure is used in making pictures of back-lighted subjects as for subjects of high contrast, since in both one has bright highlights and deep shadows.

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JEFFERSONIAN SPLENDOR



LIGHT TRIANGLE





SUNRAYS

Frank J. Heller, APSA

Exposure and lighting are not the only considerations, even though lighting alone has been known to transform the commonplace into the spectacular. Choice of viewpoint and simplification of subject matter also profoundly influence the end results. The camera angle largely determines the compositional character of architectural pictures. It is always stimulating to see a familiar sight from an unfamiliar angle, or to isolate an attractive portion from a general scene. "Light Triangle" is an example of a different picture of a familiar landmark. It was taken during a camera club shooting session at the New York City Public Library at Fifth Avenue and 42nd Street, but is quite different from the tourist-type picture usually taken on the front steps.

There is considerable scope in the subject-matter possibilities offered by architectural pictorialism. They range from exterior views of the entire building to structural details. They run the gamut from sunlit renditions, through those portraying the moods of adverse weather conditions, to night pictures. In addition, there are pictorial studies of building interiors—from those incorporating sizeable portions of the structure, to those featuring some part of the ornamentation. "Study in Composition" is an example of a photograph of a small segment of a building to attain a pictorial effect.

Composition plays an important part in architectural photography also, and, assuming that subject interest and print quality are equal, spells the difference between a good and a mediocre picture. Again, since composition is an inexhaustible subject in itself, I shall merely refer you to the many fine articles and books which have been written on this topic, and confine myself to a brief obser-

vation concerning the accompanying illustrations. Note how the extraneous material has been eliminated; how the pictures are cropped to present a single theme; how one's eye is directed to the center of interest by leading lines or by high contrast. Notice, too, how the middle of the picture area has been avoided by the center of interest. These are all strong points of good composition.

Last, and definitely of least importance, is the equipment to be used in making architectural studies. It is generally conceded that a press or view-type camera with at least a rising-front adjustment is helpful in this branch of photography. With this I concur. However, any camera you are using to make pictorial photographs can be successfully used for architectural pictures also. Offered as proof of this statement is the fact that all of the accompanying illustrations were taken with a moderately-priced, American-made, reflex camera on  $2\frac{1}{4}$  by  $2\frac{1}{4}$  inch negatives. The verticals, when necessary, were corrected and straightened by tilting the easel while enlarging the picture. Of more concern to the aspiring pictorialist who desires to have some top-notch architectural photographs in his repertoire of prints, should be the effort to avoid many of the mistakes which are so easily eliminated, but which, nevertheless, are so often found in this type of picture.

To summarize: You should master the technique of obtaining good negatives of contrasty subjects. You should watch for the interesting play of light, and for the patterns and compositions which are to be found everywhere. And you should eliminate all uninteresting, conflicting, or distracting material, by choosing a vantage point which will yield a unified and pleasing picture.

# "How To"

No. 17—MAKE MARINE PICTURES

JOHNNY APPLESEED, APSA

If you were to look over a salon or any general collection of good pictures (prints, slides, or movies), you'd be surprised to see what a large proportion of them include wet spots. To me there is no more captivating field of photography than marine scenes and I hope that the suggestions which follow will whip up your enthusiasm to the point where you'll try your hand at it this summer.

In order not to cover too much territory in one trip, suppose we leave out the more intimate forms of waterways photography, such as the creeks (with or without the small boy or older girl nudes), waterwheels, old canal locks and covered bridges. Those present no problems greatly different from any other "dry" landscape.

## What to Shoot

Instead let's say that "Marine Photography" takes in larger bodies of water and their shorelines, waves on sand beaches or rocks, lighthouses, commercial fishermen and their boats and shore quarters. Other suggested subjects would be yachts of all kinds, (those which spread their wings to the wind are usually the more photogenic), and ships and shipping of all varieties both under way and at their docks. Didn't we have a lot of fun with that sort of thing at the Baltimore Convention last year? And at St. Louis in 1949?

Sea gulls have provided many a good shot, and much of the flotsam and jetsam of the sea when found on the beach has made interesting subject material. There are other subjects on the beach too, the cute kind in strapless mailots and two piecers, but that is genre, not marine.

Vast open waters provide excellent settings for many a beautiful atmospheric phenomenon. Sunbursts, storm clouds, fog (best around harbors), and reflections in calm waters are more ideas. Have I aroused your interest and given you enough suggestions on what "Marine Photography" has to offer?

## Where to Go

It is one thing to give a list of suggested subjects. There remains the problem of where to locate the best places to find these subjects and how to go about photographing them. Shorelines are everywhere, some offering better possibilities than others. Several favorite spots have yielded good pictures to those who have been there before us and at the risk of steering you into some slightly trite subjects, I might mention a few of them. These shoreline spots offer some of the "dividend subjects" too, such as fishermen and their activities, gulls and other marine life and boats of one kind or another.

Two locations have probably achieved more popularity for this type of picture than any others. One is the

Gloucester-Rockport-Cape Ann area which includes Artists' Motif No. 1. The other is the Peggy's Cove-Blue Rocks area of Nova Scotia near Halifax where at times the clicking of still camera shutters seems to blend into one continuous whirl like that of a gigantic movie outfit. Some day we may have a travel column on this latter locality, if you request it.

I have already taken you on a tour of the Maine coast (June 1950 JOURNAL) with its rocky headlands, pine covered islands and lighthouses, also on a circuit of the Gaspé peninsula with its rugged shoreline, birds, pierced rock, fishermen, and Old World atmosphere. These areas are almost as famous as those mentioned above. Cape Cod and New Jersey have excellent and interesting beaches. The shore lines of the Great Lakes are inclined to be of the beach variety, except for the North Channel and 30,000 Islands region of Lake Huron and on Lake Superior where there are rocky shore lines the equal of any along the Atlantic or Pacific coasts. The west coast offers plenty of variety with rocky headland and curving beach alternating. Ray Atkeson, of Portland, has found much of beauty for his camera along the spectacular Oregon coast, and the beautiful things that Edward Weston, Jack Wright, and many others have done at Point Lobos show that this is probably the photographic climax of the California coast line. Karl Baumgaertel has made an enviable reputation with his San Francisco harbor pictures.

It is when you set out to find and photograph the sailing yacht that you will be surprised to find how near such possibilities are to all of us. It does not take much



This picture of Peggy's Cove, Nova Scotia, was made in a "dry fog." Ortho film was used to preserve atmospheric conditions and the negative was slightly overdeveloped to compensate for lack of contrast.



BOATS AT WORK

Barbara Standish

of a dam to make a fair sized lake wherever there is a river, and any fair sized lake is likely to breed a yacht club and yacht clubs usually mean racing in anything from a sailing canoe or dinghy on up. Believe it or not, the national champion of one racing class for several years came from the Wichita Yacht Club. Clubs and yachting activities are usually prevalent in the vicinity of cities, or in recognized resort areas such as the northern lakes, vacation coasts like Maine, Cape Cod, and southern New England and New Jersey, or around islands like Nantucket, Martha's Vineyard, or Catalina.

#### *Commercial Fishing*

These activities are present in one degree or another near any large city which is on fishable water, but some spots are much better than others. Gloucester has already been mentioned and is probably the best location on the New England coast, because it is easy to reach and because its harbor holds a large concentration of fishing ships. The New Jersey beach is another possibility, as well as the beaches and small inlets of the coast line farther south, as in the Carolinas. Chesapeake Bay is perhaps unique in that local regulations require that all oyster fishing be from unpowered vessels, therefore perpetuating the beauty of the typical bay commercial sailing craft. During the closed season on oystering, fishermen haul garden produce and other cargoes and so they are seen the year around. The one that we got a glimpse of on the cruise around Baltimore Harbor was not a typical "bay bug," as they are called, and did not have her sails set, so she was not good picture material.

Sponge fishing at Tarpon Springs and the shrimp and other fisheries all around the Gulf Coast are there for you who live nearby or visit there in the winter. The Pacific Coast has vast fishing fleets working out of many harbors with the Fishermen's Wharf at San Francisco as probably the best known camera bait. Great Lakes fishing activities are inclined to be based on rather drab shore stations and carried on with the least photogenic types of boats, but there are a few possible exceptions as at Waukegan and Leland on Lake Michigan.

Shipping, which generally calls for the larger, sea going type of vessels, is best found around the larger harbors where such craft congregate. A word of caution: Be sure to check with local authorities before using your cameras in unfamiliar territory. I have no way of knowing what the security regulations around such harbors will be by the time you read this column. Some of the gang at the Baltimore Convention discovered that Navy and Coast Guard installations, afloat or ashore, are not proper photographic material even when the ban is off elsewhere.

I found Baltimore Harbor unusually favorable to photography and would like to spend more time there. Aubrey Bodine, FPSA, has shown its possibilities repeatedly, although on the convention boat ride he left his camera at home and had a good laugh at our frantic efforts to catch what we could more or less on the fly as we cruised unfamiliar waters. Familiarity with your territory helps tremendously with marine photography just as it does with any other kind. If you can, plan several exploratory visits at different times of day and under different weather conditions. Better end results are sure to come. At best, really good pictures will require concentrated effort.

Baltimore is not the only spot for this sort of thing. Any busy salt water harbor would repay study. The ferries of New York Harbor offer great possibilities for exploration. From the Battery to Staten Island runs a ferry that probably shows you more shipping for less money in fares than any other. Great Lakes harbors are inclined to be disappointing as they are mostly narrow, winding rivers. Two outstanding exceptions where pictures have been found are Buffalo (shots by Dave Stanley, Hugo Koeniger, Barbara Standish, and John Mulder) and from Cleveland's high bridges (where Doris Martha Weber has found excellent shooting).

#### *How to Shoot*

Watch your exposure! This is particularly important with color films because of their limited latitude of acceptable exposure. Around beaches and large bodies of water light intensities are frequently enough higher than with landscapes to require exposure reductions up to one stop for marines.

An important point is to have a plan or shooting script even if in rather nebulous form. When you know what you are looking for, you are more likely to find it. For example, let's see about the beach, shore line and surf type of subject. This is the place where planning particularly pays off. Observe the spot you have in mind with relation to the direction and intensity of the sunlight at different times of day. Choose, if you can, that time that gives you the best lighting. Watch the waves until you can pick the best viewpoint and to determine when you have the biggest and best splash to record. Too fast a shutter speed will give a frozen effect, too slow a smear. I have found 1/50 second best for surf pictures. To avoid camera movement at this speed, use a tripod if you can. A lens hood and/or a filter might be

a good idea for keeping spray off your lens. Watch out that you and your camera do not get doused with spray, or worse. I prefer hazy light and ortho film for surf pictures and use a yellow filter for black-and-white if blue sky or blue reflections are in the scene.

Sailing yachts are best photographed from another boat, such as the race judge's boat. That is the way John Hogan, Art Underwood, Ward Pease, and John Rowan have made their beautiful shots of such subjects. When this is not possible, try to find a pierhead or headland near which the boats will pass in entering or leaving their harbor or anchorage, or near which they may pass at the start or finish of a race. Elwood Armstrong, Doc Lookanoff and some of the other Detroit boys apparently have found such a spot. Regatta committees sometimes operate from on shore. A location near their station should be good for some pictures. One more point, sailboats seldom look their best when shot broadside; get them angling toward you or away from you if you can. Usually straight on to about a 30° angle is best.

Steel yard composition is a favorite for yacht pictures. Let me know if you want a column explaining this and other composition forms. Try to keep horizons away from the picture center.

The commercial fisherman, like his brother amateur, is often an early riser. Try to find out beforehand something of his habits and schedule. Then you can know when he is leaving to set or haul his nets, returning with his catch, reeling out his nets to dry, etc., and you can be on hand accordingly. At all times choose a position that eliminates or minimizes unwanted backgrounds. The cleaning of the catch may be a smelly operation, but it attracts the gulls and they are always good for some pictures. Use a high shutter speed to stop wing action in graceful poses.

For ships in motion, probably a harbor entrance would be a good location for shooting. The business of getting a simple background would be aided by using the open sea and sky. A telephoto lens would be helpful to pull in the more distant craft. Patterns of the smoke in the sky have helped to make many pictures of this character as this helps give the idea of a ship under way rather than at anchor. The bow wave helps serve the same purpose.

For interesting shots around ships at dock, look to the activities of loading and unloading, the derricks and unloading booms, the stevedores at work. Reflection in the water sometimes make a more interesting picture than a straightforward shot of the ship herself. Reflection shots are best made in early morning or early evening with a relatively low camera angle. Tugs, those busy little workhorses of the harbors, provide plenty of possibilities as they go puffing about their business. Sometimes, as is so common in the Great Lakes harbors, there is no public access to dock areas. In such cases, bridges often are the best places to enable you to shoot over and around the fences that keep you out. For shots of this type there are not likely to be specific technical problems differing greatly from those already mentioned, but they are too varied to cover here.



*Johnny Appleseed*

Is this your idea of Johnny?

### *What Do You Think?*

What do *you* think Johnny Appleseed looks like? Is he a hayseed or a long-haired scientist? Is he young or old?

The Pictorial Division is offering free PSA dues for one year to the person making the best character portrait of Johnny before the Detroit Convention, October 10-13, 1951.

All entries will be judged at Detroit on Johnny Appleseed Day. On that day all PSA Divisions will unite for a big session handled along the lines of this column.

For further details watch the JOURNAL or write to W. E. Chase, 4164 Federer Street, St. Louis, Missouri.

THE EDITOR

Marine scenes have possibilities of wide variations in subject contrast. Particularly the scenes of high lighting contrast may require exposure and development manipulations of the types discussed in the December 1950 column. On the other hand, if you make your pictures in the early morning or evening (see the Maine column in the June 1950 JOURNAL) you will find that the need for such adjustments is greatly minimized.

### *Making Prints*

There's nothing exceptional in printing technique for marine scenes, except this one comment: Be extra careful in selecting toners. Usually a cold tone will be in good taste and so blue is probably used more than any single toner for marines. Don't overdo it!

Send your comments to me at PSA Headquarters, 2005 Walnut Street, Philadelphia 3, Pennsylvania. Best comments will be printed in the JOURNAL as space permits.

Next month: How to "Crop" a Color Slide.





# The Land of Photographic Opportunity

A SPECIAL COLOR DIVISION FEATURE

LESLIE J. MAHONEY

ARE YOU looking for an unspoiled photographic paradise?

A place where photographers have just barely scratched the surface of the pictorial pay dirt?

Where new and different pictures can still be made?

There is such a spot and not inaccessible, where nature has modeled, carved and sculptured wonders few of which the eye of a camera has as yet recorded.

Monumental monoliths of stone soaring up a thousand feet above the earth upon which they rest. Colors that thrill you, a back drop of high rolling cumulus clouds against a deep ultramarine sky, all lighted brilliantly, that creates a paradise for the photographer. The landscape is interspersed with ancient gnarled cedars that have fought life's battle with a hard and relentless foe. The battle for life has shaped these cedars into tough grotesque shapes and forms.

## *The Land of the Navajo*

In this setting lives the Navajo. Remnants of what ancient race that came out of the mists of prehistoric time? Mystical, proud and philosophical, living with and as a part of nature, partaking of her moods and rules. Kind and family-loving, they carry on in a simple primitive manner, tending their flocks of sheep and goats. Their homes (called hogans) in the main built of indigenous materials close at hand.

Here time is not the hard task master that has made slaves of us so-called moderns, who believe we have developed the highest degree of living. The Navajo does not rise by the clock, eat by the clock, work by the clock, nor is he dictated to by this artificiality of time. Nature is their time piece and guide. Nature never hurries, but in her slow, sure way produces the pictorial wonders of geology, produces her mighty awe-inspiring stage settings of stone, sand, sky, clouds, storms, and growth to which you may flee and gain back that peace of mind, and serenity of spirit that is your heritage.

Monument Valley is the place!

The Valley straddles that imaginary line that forms the northern boundary of Arizona and the southern line of Utah.

Take a map of the United States and look for that point where the boundaries of the four great states of Arizona, Utah, Colorado and New Mexico cross. Here is a wonderland of high mesas, and rugged canyons. Here is a scenic country the equal of which may not be found on this old globe.

Photographers, do you want a happy hunting ground where each hour will produce different effects? Where each turn in the road will give you new compositions? Great sweeping distances, scale of such tremendous magnitude that you will have difficulty in registering it on your negatives. Great billowing thunderhead clouds arising fifteen to twenty thousand feet, sometimes in a



gay laughing mood of white against a deep azure; at other times black and angry spitting out long million volt darts that hit earth and cliff with resounding blasts. Distances so great that you may stand in warm brilliant sunshine and look miles away and see the clouds open and spill great volumes of rain, across miles of distant landscape.

This is Monument Valley country.

This is Navajo country.

This is Pictorial Photography country.

This is country for either the color or black and white worker, stills or movies.

Across the nation runs Highway 66 for the motorist, here T.W.A. flies its transports and the Santa Fe railroad runs its fine trains. Follow highway, airline or railroad on the map to Winslow or Flagstaff, Arizona.

Let us stop at Flagstaff with the idea of turning north on Highway 89 to Cameron on the Little Colorado River.

In Flagstaff and Winslow we are on the edge of the Navajo and Hopi Indian Country. Here we see a few of these people on the streets in their colorful, picturesque costumes. The women with long full skirts, to shoe tops, velveteen jackets of dark red, blue or black generously ornamented with hand wrought silver buttons with turquoise inserts, strings of wampum, silver belt buckles and usually a gayly colored blanket over their shoulders.

The men are normally less colorfully dressed, especially the younger, who rather dress in the current western mode of levi pants, western shirt and big Stetson hat, though occasionally they will wear the silver and turquoise concho belts. The older men are more likely to dress in slightly more colorful costumes, carrying more silver and sometimes their wampum.

Both the Navajo and Hopi cherish their silver ornaments and such wealth as they may have, excepting their livestock, is kept in this hand wrought silver and turquoise jewelry. Traders on the reservation accept this in barter or trade as pawn against their food and clothing purchases.

If you are in the mood to purchase and own examples of this native American craftsmanship, talk to the traders who may have some for sale. Hand woven Navajo blankets of colorful design may also be purchased on the reservations.

### *Off the Beaten Path*

A word of advice to those who expect to leave the main highways soon and venture into the Indian reservation country. Obtain a good late date road map. Go to the Chamber of Commerce, where the secretary will be only too glad to advise about roads and equipment. He will even call a trader on the phone and get his advice on road conditions.

After leaving Highway 89 a short distance north of Cameron on your way to Tuba City there will be no more paving on the trip to Monument Valley. Graveled roads, some good, some not so good with high centers are to be expected. There are long stretches between gas stations, and water is likely to be scarce.

### *Type of Autos*

The best type cars for this trip will be the Willys' Jeep with a four wheel drive, or the pickup type light truck with compound gearing. The writer has traversed some



THE HOGAN, traditional dwelling of the Navajo, is made of logs, sticks, bark and earth. Because it is earth-covered, it is hard to photograph for it blends into its surroundings. Another difficulty is that, for ceremonial reasons, it always faces the rising sun. A 5 x 7 Home Portrait Graflex was used to make this picture. Photographed by Milton Snow.



VALLEY OF GIANTS

Charles B. McKee

of the country in a 47 Lincoln and most standard touring cars will make the main travel roads in dry weather, though high center roads will be a constant danger, however, and care must be used at all times.

It is highly advisable though to not venture off the main roads in the standard type touring car. Much of the country is sand and cut up with many small and large arroyos or gulleys.

#### Road Conditions

At this point let me admonish the party on weather and road conditions. The rain storms in this country can be short and furious. With only sparse vegetation to slow down water runoff in the washes or arroyos the water can be of a dangerous flood stage in a short time. If this condition is encountered and you drive up to a wash or arroyo that is running flood water, do not drive through until you have investigated thoroughly. Many cars have



NAVAJO MOTHER

Leslie J. Mahoney

been caught in these quick storm runoffs and lost. The power of these flash flood streams is tremendous and a ton or two of car weight means nothing. Check carefully with a long pole and if necessary wait for awhile, rather than rush in and lose car and gear and possibly endanger your life.

#### Equipment

To quote from Harry Gouldings printed advice (of whom we will speak again): "For desert travel I recommend: Canteen of water, cans of food, crackers, shovel, tire chains, low pressure tire gauge, hand or sparkplug tire pumps. In bad sand let air down to 15 lbs. front and rear. When through sand pump tires up to 22 lbs. This should get you to free air without damage to your tires."

We have found by experience that it is well to carry sleeping equipment. Our outfit consists of a jeep with four wheel drive, five gallons of extra gas, several quart cans of crank case oil, extra water for the car and several gallons of drinking water. We carry food, tea, coffee, etc. in a dustproof box. A heavy canvas tarp, pneumatic mattresses and sleeping bags. A good flashlight, sparkplug pump, shovel and small axe. A two burner Coleman stove or several canned heat containers is a good bet. A small first aid kit for minor injuries and, if you wish, an anti-venom kit or both.

The author has lived, traveled and hunted the Arizona and California deserts as well as Old and New Mexico for thirty years. Has seen few rattlesnakes, and never been bitten by one. Most stories are highly fictional as to this danger, though it does exist. Tarantulas (large black spider), centipedes, and scorpions exist but not dangerously so and usually keep out of your way.

For men: Wearing apparel, good sturdy outing clothes, levis, light cotton shirt for daytime, light wool for night, good leather jacket, and sturdy shoes, preferably high in lieu of low. Riding boots with low heels are good. Any old hat that's comfortable and will help turn water, also, a raincoat will be an asset. A pair of work gloves may come in handy.

For women: Saddle oxfords or riding boots with low heels, heavy slacks or levis, light cotton or woolen blouses (depending on season of year), a light leather or woolen jacket, a kerchief or scarf to tie around the head, a chap or lipstick, wind and weather lotion.

With our gear on board we take off for Monument Valley through Tuba City, Tonalea, Cow Spring, Kayenta and on to Gouldings Post. We are now embarked upon our adventure into a land of enchantment, unusual color, form and character. To the eastener and middle westerner it will seem as if you are on a different planet, as if you had taken a jet ship of the future and it had landed you on a strange planet. Flora and fauna will change, take on different shapes and color. Occasionally, as you drive along you will see a coyote lope across the road ahead of you, the long eared jack rabbit leap high to safety of the brush. Sometimes a deer or two and in a few rare instances the fleet and beautiful antelope.

Now have your camera equipment ready as opportunities will be on hand ready for your viewfinder. A word here as to your camera equipment, this is a very dusty country when dry and it behooves one to keep equipment reasonably well covered and protected. Infinitesimally small grains of sand picked up by wind can be whipped into shutters, if not protected.

A warning, there will be no camera or photo shops to buy film, filters, or other supplies; so take what you need and plenty of film. You will use it and maybe wish for more. For the color worker a haze filter, a pola-screen if you wish. The light normally will be bright and meter readings relatively high.

### Navajo Pictures

In taking pictures of the Navajo let me quote again from Harry Goulding: "The Navajo lives and loves his religion. He is a very superstitious person. I never photograph him without his consent. You can't snap a picture when he isn't looking. His eyes and ears are sharp and quick. A proper gift appeases or breaks the jinx and allows the Indian to permit photography."

I have found that a piece of silver is a "proper gift." The amount is up to you, a little trading on your part will not be amiss. Candy for the children is helpful and breaks down resistance. The children are very shy and difficult to approach, especially the younger ones. Cigarettes may be offered to start negotiations with the older people.

As you travel through the country a common sight will be flocks of sheep and goats, herded by young Navajo boys or girls. Sometimes these Indian children will be mounted on burros, but most often will be walking. A long focal length lens or telephoto may produce some wonderful compositions, when the light is right.

If you are after character studies, the traders can be helpful at trading posts. His knowledge of the people will help in getting a model for a fine head.

By reference to the map, soon after leaving Cameron, on Highway 89 we turn off this paved road to the northeast, driving toward Tuba City. This is Indian country and after Tuba City your first natural land mark will be just beyond Tonalea, where the road will pass two large stone shafts known as "Elephants Feet" of which there is a strong resemblance.

Soon we will be getting into cedar country and will pass Navajo on horseback and quite often the family wagon returning from the trader's store or visiting. The family is aboard and very picturesque, with sometimes an older son or friend as an outrider on horseback.

If time permits there are several side trips that are interesting and pictorially worthwhile such as the famous Rainbow Natural Bridge. The road to the bridge turns off the main road to the south about 3 miles from Cow Spring. Rainbow Lodge provides good accommodations and guide services.

Another interesting side trip is to leave the road north of Cow Spring and go through Shonto Spring and on to



MAKING NAVAJO BREAD

Leslie J. Mahoney

Betatakin. Shonto is an interesting trading post where many Navajo can be seen and picture possibilities will be good. The road out of Shonto is steep and rough, as you climb up to the mesa top.

Betatakin is one of the most interesting of prehistoric cliff dwellings, built under a great sweeping natural semi-circular arch and in the face of a great red stone cliff which forms a shallow cave. The great scale of the setting and the ancient stone dwellings and stonework make a person realize that man is really "small potatoes" on this old earth.

After this side trip we can continue on and come back into the road to Kayenta. Kayenta is an Indian trading post of considerable size and importance. Here at Kayenta are accommodations and a kindred spirit in photographic endeavor, Mr. Hyde, who manages the post. He will enjoy helping you to obtain pictures and direct you to the interesting spots.

After spending the night at Kayenta we'll be off on the last lap of your adventure to Gouldings Post and Monument Valley. On all sides pictures will present themselves. The dominant geological formations on this short piece of road will be to the right of El Capitan or Agathla Peak a volcanic core which rises sheer from the floor of the little valley. On the left will be an interesting formation of eroded stone, known as Owl Rock.

In a short driving time we arrive at Gouldings Post and may you be fortunate enough to meet Harry and his wife, Mike, and the rest of the family. The lodge and

trading post is nestled on a wide rock shelf at the foot of a towering cliff.

### Monument Valley

They are all grand folk and will make your visit most enjoyable. Harry Goulding knows Monument Valley and the Navajo like no one else. He has spent many years in the locale and is an enthusiast, speaks the Navajo language and my experience is that if anyone has the respect of the Navajo people there, it is Harry. As a guide he is super excellent; knows all the winding, twisting roads throughout the Valley. He can take you to the right spots and most important, bring you back to a wonderful meal prepared by Mike, his wife.

In the Valley itself will be the "Mittens" the most striking and dominant formation. There will be the "Totem Pole" a remarkable thin shaft of rock standing over a thousand feet in the air. The "three sisters," the "Rooster Rock" sand dunes and many marvelous vistas and long perspectives.

Early rising should be the order of the day. Daybreak and sunrise over the Monuments and Valley is an epic poem, that will remain in your memory long after the trip is finished.

Sunsets, cloud and storm shots over the Valley and its monuments are out of this world. Long shadows, gorgeous colors will make an "End of a Perfect Day" real and inspiring.

All this has presupposed that you have the time and the

transportation. Those of you who lack both, who are perhaps limited to the all too common "two weeks vacation" and are dependent on others for means to get places can sample this photographic paradise too. Although your opportunities will be greatly limited, it is possible to reach Monument Valley by air, either in your own ship or by rental service. The Thunderbird Air Tours at the Gallup Airport, Gallup, New Mexico, I believe, has available air service and at Phoenix, Arizona air transportation may be had at Sky Harbor Airport from a number of different services, and almost any kind of plane you wish to charter.

The flying time from Phoenix Sky Harbor is one hour and forty-five minutes in a Cessna 195. The charges, \$97.20, for four people are for the round-trip, plus \$25.00 per day for each day over the first 24 hours that the plane sets on the ground. The pilot pays his own expenses. The prices quoted above are for a 5 place Cessna (4 passenger) 195—300 horsepower with a cruising speed of 165 miles per hour.

For those that fly their own plane Harry Goulding has a landing strip below his post on the desert. The strip has been used by Hollywood people when pictures such as "The State Coach," "She Wore a Yellow Ribbon" and other productions by John Ford were made in and around the Valley. I understand it will accommodate average sized ships.

By the above methods the party of course will depend upon Harry Goulding for transportation in the valley. Car and guide services when needed can be had for about \$35.00 per day.

Good luck and good shooting.

## A Proposed PSA Standard for Lighting Black-and-White Prints for Judging

H. LOU GIBSON, APSA

THE following PSA Standard proposal has been prepared by the PSA Standards Committee and is "up for adoption." Every PSA member is entitled and urged to give it his attention. In this way he can form his opinion and communicate it to the Chairman of his Division and help him decide when the matter is voted upon.

A little of the background of this PSA Standard will serve as an explanation for new PSA members and refresh the memories of old ones. First of all, PSA Standards represent good and proven working procedures recommended by all Divisions for carrying out various photographic activities and techniques within PSA. They also offer suggestions to all

photographers but are emphatically not intended as inviolable dictums.

In 1945 the Board of Directors of PSA asked the Technical Division to assume the duties of looking after Society interests pertaining to the American Standards Association work, and to develop PSA standards or recommended practices on subjects of interest primarily to PSA members.



The PSA Standards Committee was created to discharge these responsibilities and was organized with representatives from each of the PSA Divisions by J. M. Centa, Committee Chairman.

In 1948, the problems created by the use and abuse of the PSA Light Box were called to the attention of the Standards Committee, and a subcommittee was formed to study the situation.

This subcommittee considered the following features to be the most important criteria in establishing an adequate and workable print lighting technique:

1. The exhibitor should be able to reproduce judging conditions readily in his own home with equipment he has on hand for informal portraiture.
2. The viewer should see prints in the salon that look as good on the walls as they did when judged.
3. The judges should be able to study the prints under non-tiring conditions.
4. The print-handlers, critics, and spectators, should not be subjected to undue glare.
5. The camera club should not be held rigidly to a new setup that is impractical or complicated, but should be responsible for providing even illumination at a desirable intensity.
6. Photoelectric exposure meters should be feasible to use in measuring any brightness levels recommended.

The recommendations incorporated in the standard are the result of experiments tried by the subcommittee;<sup>1,2,3</sup> of suggestions by "independent" individuals and groups; of discussions held with lighting engineers; and of reference to authorities on visual reactions.<sup>3</sup>

Anyone familiar with the role of the present PSA Light Box in bringing order out of the chaotic methods of judging prints that existed before its conception, will appreciate the benefits of such order. However, there are many who see variations in the light-box method growing at an accelerated rate and they fear the former chaos. One of the reasons for these variations has been certain

### PSA Exhibition

The PSA 1951 International Exhibition of Photography will be held at the Detroit Institute of Arts, 5200 Woodward Ave., Detroit 2, Michigan from October 9 through November 4, 1951. Closing date for entries is September 7th.

There will be a Color Division including prints and slides, Pictorial Division, Motion Picture Division, Nature Division and a Photo-Journalism Division. The exhibit, of course, will follow the PSA recommended practices.

Entry blanks can be obtained from Isadore Arnold Berger, Exhibition Chairman, 2200 National Bank Bldg., Detroit 26, Michigan.

limitations in the PSA Box. It is obvious that a re-examination of the problem and the concerted adoption of a procedure that proves desirable and practical will be to everyone's advantage.

Accordingly, each member should look upon the Proposed Standard as his special concern. He and his colleagues should experiment with the lighting recommendations and report his approval, disapproval and suggestions to his Division head. Salon committees will be doing a great service for exhibitors, judges and viewers in forwarding this standard, or a modified one. They can often do a lot toward improving viewing conditions in galleries too.

It should be noted that the Proposed Standard does not hold the camera clubs to a rigid setup. It specifies evenness as a major requirement and advances an illumination level. It also calls for judging in a lighted room. The reasons behind these recommendations can only be outlined in a presentation of a standard. Those who wish further information are referred to former reports.<sup>1,2</sup> These should certainly be studied and tried out by any group before further experimentation.

To demonstrate the simplicity and practicality of following the recommendations, the author has worked out a simulated setup that coincides with the general layout and procedure used to judge the Rochester International Salon. It is presented in

Figure 1. Any group wishing to change their system, or that has no established procedure, might like to try it out.

It should be clearly understood that adoption of this or similar PSA standards or recommended practices does not close the door to future progress. A standard simply reports a consensus of Division opinion on techniques or knowledge that can be most effectively applied to the benefit of total PSA at this time.

Suggested improvements or constructive criticisms of PSA standards are encouraged from individuals or groups, and should be addressed to the Chairman of the PSA Standards Committee, or to your Divisional Representative. These comments will serve as the background data on which the future periodic reviews of this standard will be based. At the time of review, a standard may be reaffirmed, revised or withdrawn depending on its value to PSA.

### Membership of Subcommittee on B & W

#### Print Viewing:

H. L. Gibson, Chairman  
I. A. Berger  
F. E. Carlson  
J. R. Hogan  
L. B. Janson  
H. J. Johnson  
C. A. Kinsley  
R. H. Sutherland  
A. Wignall

### Representatives on PSA Standards Committee:

J. M. Centa, Chairman  
Color Division—W. K. Raxworthy  
Motion Picture Division —Allen Stimson  
Nature Division —Arthur Underwood  
Pictorial Division —Loren Root  
Photo - Journalism Division —Robert Beer  
Technical Division  
Boston Section —R. W. St. Clair  
Binghamton Section —Ira Current  
Cleveland Section —Ralph E. Farnham  
New York Section —Henry H. Lerner  
Rochester Section —C. A. Savage

### PSA Representatives on ASA Committees:

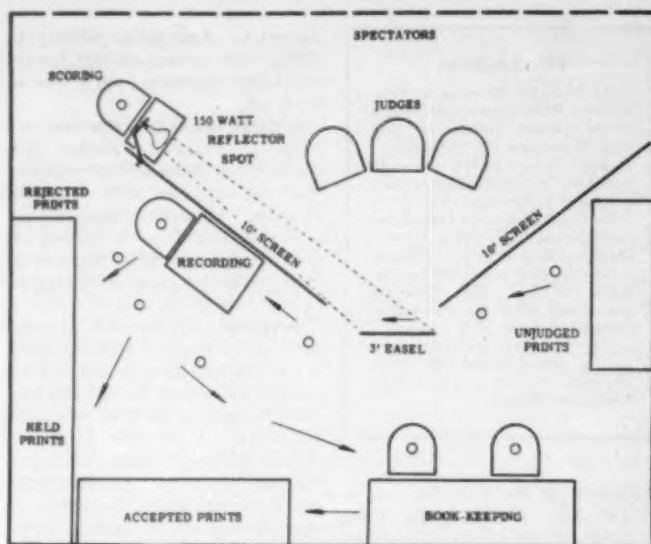
John Weber  
Allen Stimson  
C. B. Neblette  
John Gibson  
Frank Carlson

<sup>1</sup> "Lighting of Exhibition Prints for Judging", H. Lou Gibson; *PSA Journal*, Vol. 14, Sept. 1948.

<sup>2</sup> "Saving the PSA Light Box", H. Lou Gibson; *PSA Journal*, March 1949.

<sup>3</sup> "Levels of Illumination", Walter Sturrock; *Magazine of Light*, No. 4, 1945.





This diagram outlines an efficient and compact arrangement for judging a salon in a room 20 x 24 ft. Shown is the location of a single 150-watt reflector spot for providing a 25 footcandle intensity that is to be augmented with 10 footcandles from room lights. These figures were obtained with the meter parallel to the easel, pointed toward the judges, not pointed toward the light. The reflector spot is clamped to the screen in a location 7 ft. straight out from the front of the easel and 9 ft. to the left of its center; the light is located at a height of 7 ft. In this position, the spotlight gives adequate head room, clears most obstacles and delivers glare free light if the easel is tilted back so that the top of the print is about 2" farther back than the bottom. Small circles show the stations of assistants. There is a space for about 10 spectators although it is better, if possible, to place them at least 10 ft. behind the judges. This, or space for more visitors, could be provided in a larger room.

## Recommended Practice No. 1

### LIGHTING CONDITIONS FOR EXHIBITION JUDGING OF BLACK & WHITE AND TONED PRINTS

*Published for trial and criticism for a period of one year. June 1, 1951.*

#### 1. SCOPE

- 1.1 The purpose of this Recommended Practice is to define reproducible lighting conditions which should be used by approved PSA salons in the exhibition judging of black and white or toned prints.

#### 2. LIGHTING CONDITIONS

##### 2.1 Type of Lighting Used

Only unfiltered tungsten or photo-flood sources should be used for direct illumination of the judging easel. The color temperature of these sources should fall between 2800° and 3500° K. General room illumination should be tungsten if at all possible, or, if necessary, white fluorescent rated at 4500° K. or lower.

##### 2.2 Light Intensity

Total room illumination at the viewing easel should be 35 footcandles with 25 footcandles from the judging lights and 10 footcandles from general room illumination.

If incident light meter readings are

taken, the meter cell should be held in the plane of the print surface of the viewing easel.

If reflection light meter readings are taken, the meter cell should be held perpendicular and as close as possible to a white photographic blotter placed in the print viewing position on the easel.

The following meter readings should be obtained when the specified light conditions are achieved:

*Reflection Type Meters (Read on Blotter)*

	10	25	35
	ft.-c.	ft.-c.	ft.-c.
Meter Reading	2.5	6.25	8.75

*Incident Type Meters (Read with Cell Parallel to, or in place of, Print Surface)*

	10	25	35
	ft.-c.	ft.-c.	ft.-c.
Meter Reading	10	25	35

##### 2.3 Evenness of Illumination at the Judging Easel

Intensity variations must be 10% or less over the 16"x20" area occupied by a print in judging position, when measured with an exposure meter.

#### 2.4 Freedom from Glare

2.4.1 The angle of incidence of the judging light on the print surface should be carefully adjusted to eliminate all glare from all judging positions. (An incidence angle of 35° is suggested for a 3-man jury.)

2.4.2 The height of the judging light above the print and the angle of tilt of the print must be adjusted to exclude all appreciable glare from the judging position.

2.4.3 Judging lights should be shielded to protect judges and spectators from direct illumination.

2.4.4 Screens should be provided to protect print handlers from all possible direct glare.

#### 3. SURROUNDING CONDITIONS

##### 3.1 Color of Viewing Easel and Light Screens

The viewing easel and screens between judges and handlers should be painted or covered with a dull neutral gray finish that has approximately a 40% reflectance. (e.g. Assuming a white photographic blotter to reflect 90%, a satisfactory gray surface should reflect a little less than one-half as much light.)

3.2 Distracting lights or reflections directly above or behind the viewing easel should be eliminated. However, in the vicinity of the judges and judging easel, a room illumination of 10 footcandles should be maintained with lights elsewhere in the room.

#### 4. APPENDIX

##### 4.1 Suggested Plan for Achieving Recommended Salon Judging Conditions (Fig. 1.)

##### 4.2 Suggested Method by Which the Exhibitor Can Approximate Salon Judging Conditions with Commonly Available Equipment

Place the print on an easel, or wall, or drape, that has a neutral color and as close to a 40% reflectance as possible. Adjust the room lights so that the illumination level at the print surface is 10 footcandles—with no distracting glare or reflection near the print. Then adjust glare free lighting so that a uniform total print illumination level of 35 footcandles is achieved. The actual technique for lighting the prints is relatively unimportant as long as glare free illumination of proper intensity is obtained.

As a rough guide, the following setup will deliver approximately 25 footcandles: 2-100 watt bulbs in Kodasectors (matte side) at 6 ft. distance; with the light incident on the print at 35°.

##### 4.3 Accuracy of Light Meters Used in Establishing Correct Illumination Levels

If at all possible, accurate photometers should be used in establishing light levels for salons or, if ordinary light meters are used, they should be tested and calibrated just prior to use.

If such calibration is impossible, the average readings of at least four different meters should be used.

# Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



Volume 4  
Number 6

## Summer Is Shooting Time

This is the time of year when the "summer photographers" dust off their cameras, buy a roll of film at the corner drugstore, and set out to take pictures of their girl friends, the places they go for vacation, and their summer activities.

In fact, some of the "year-round photographers" do the same thing about now, because, they claim, now is the time to get the film exposed that they can work on all of next winter when they can't get out.

But in order to be a good photographer, we must take pictures all of the time. Talking about pictures and picture ideas is not enough. If we are to make good pictures, we must think pictures, see pictures, take pictures, all of the time.

Creativeness in photography, as in any other art form, grows with practice. The more pictures you take, the more ideas will come to you for development into fine pictures.

Do you want to be more creative with

your photography? Do you want to make better pictures, consistently?

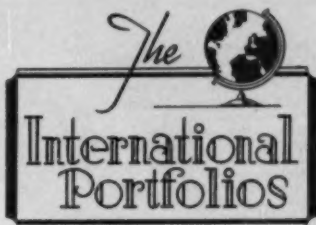
If you do—set yourself a goal to work toward this summer. Resolve to make three or six or twelve pictures each week. Resolve to process them and make prints. Resolve to sharpen your creative ingenuity.

But, you say, you are not going anywhere where you can find interesting pictures. Ah, that is the crux of the matter. It is easy to see pictures in new places.

The best measure of your real ability as a creative photographer is to see pictures in your usual haunts. You must become aware of picture opportunities. There are good pictures everywhere—if you are to be a good creative photographer you must train yourself to be constantly aware of them. Use your eyes and your imagination and you will find good pictures in large quantities all about you.

Do you want to be a better photographer? If so, set yourself a goal, and stick to it. You are the one who will benefit by your ability to take better pictures.

—STELLA JENKS, Editor



DR. WM. F. SMALL, APSA, Associate Editor

The first experiment in promoting mutual assistance and cooperation among pictorial photographers in the Western Hemisphere has just reached a successful conclusion with the completion of the first circuit of Caribbean Portfolio No. 1, after traveling through the United States, Cuba, Dominican Republic, Costa Rica and Mexico.

In contrast to the other International Portfolios which have portfolio interchanges between only two countries, the Caribbean-American Portfolios have members in five countries and travel through each of these countries in succession in making its circuit.

The Caribbean-American Portfolios were organized in May 1949, at the suggestion of Angel de Moya, APSA, of Havana, Cuba; a suggestion he made while in Milwaukee, Wisconsin, attending photographic activities.

The purpose of the Caribbean Portfolios was to weld the pictorial photographers in the Pan-American countries into a close bond of mutual assistance and help. It was felt that this could best be accomplished by circulating the portfolio among all the member countries in succession so that each country would be on an equal standing with all the other countries—which would not be possible through the medium of direct interchanges between the U. S. and the individual countries as in the other International Portfolios for then the U. S. would appear to have dominance.

It was also decided to limit the number of members in each circle to five in each country, one of whom would act as the Circle Secretary, rather than the 15 in the American Portfolios and the ten in each country of the other International Portfolios. With the large number of countries involved, the portfolios would become too heavy and bulky and the quantity of prints would be too great for each member to criticize adequately in a reasonable length of time. Even now with five countries participating, each member has to analyze and comment on 24 prints. Eventually when ten countries have joined as the ultimate total, he will have 49.

In September 1949, the organization of the 1st Caribbean Portfolio was completed

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### ORGANIZATION

John R. Hogan, Hon.PSA, FPSA, Director  
1528 Walnut Street, Philadelphia 2, Penna.

and it was shipped to Cuba. Membership was as follows:

#### United States

Betty Parker Henderson Hulet  
Harry K. Shigeta, Hon. FPSA  
Sten Torrey Anderson, APSA  
William J. McCarthy  
Burton D. Holley, Hon. FPSA, APSA (Secretary)

#### Cuba

Dr. Roberto Machado  
Jorge Figueroa  
Felix F. de Cosio  
Eusebio Ferrera  
Angel de Moya, APSA (Secretary)

#### Dominican Republic

Dr. Luis Enrique Manon Valdes  
Dr. Federico William Lightgow  
Cesar Antonio Lightgow  
Jimmy Alexander  
Juan Ullises Garcia (Secretary)

#### Costa Rica

Abelardo Bonilla  
Alvaro Herrera Pinto  
Leslie A. de Paus  
Fritz A. Leer  
Dr. Esteban Antonio de Varona, APSA (Secretary)

#### Mexico

Dr. Fernando Sarrile  
Mario Salazar  
Juan Mata Llado  
Francisco Vives  
Manuel Ampudia (Secretary)

During its circuit the Caribbean Portfolio was exhibited in practically every country in addition to being circulated among the members. In the Dominican Republic it was exhibited in the Dominican American Institute of Culture in Trujillo City, and the newspaper, *El Caribe*, devoted a full page to ten illustrations of the prints and a story. In Costa Rica the portfolio was exhibited in the Costa Rican National Museum in San Jose, and in Mexico it was displayed in the new quarters of the Club Fotografico de Mexico City.

The prints entered in the First Caribbean Portfolio are shown in the accompanying illustration. It is interesting, in analyzing them, to note that of the total of 24 prints, 17 or over two-thirds, were made with 35mm and 6x6cm cameras. Less than one-third, including all the U. S. prints, were made with larger cameras. Of all the cameras used the 6x6cm reflex was by far the most popular. Two-thirds of the prints were vertical and one-third horizontal. While the subject matter ranged from landscape (11), through genre (4), portraits (4), pattern (4) to abstract (1), only four of the prints were toned; three, blue with gold chloride and one a sepia. Several silhouette type pictures were included, but of the 24 prints in the folio only one was on glossy paper, one diffused in printing and one high key.

The members of the Caribbean-American Portfolios represent a wide variety of professions: business men, lawyers, engineers, a retired banker, a newsreel man, portrait painter, manager of sugar estates and factories, legislator, author, industrial representative, several owners of photo shops, several doctors of medicine including a radiologist, professor and a professional photographer.

The prospects for the continued progress and expansion of the Caribbean-American Portfolios are bright. Two new countries are expected to join in the second circuit; Nicaragua with the Club Fotografico de Nicaragua sponsoring and Cesar A. Riguerro, of Managua, as the General Secretary; and

also Brazil. Still other Pan-American countries are expected to join in the future.

Organization of the 2nd Circle of the Caribbean-American Portfolio Circle has already begun and it will start operation immediately after all the countries have obtained the additional five members. There are openings for a few qualified American photographers who would like to participate. For information write to Burton D. Holley, APSA, 4425 Seeley Avenue, Downers Grove, Illinois.

## Report from Sweden

K. LINDENBERG, General Secretary,  
Swedish-American Portfolios

The Swedish-American Portfolios are now going into the fourth year of their existence. They are actually coming of age now and are considered as a sort of living institution. Some old members have left us, new members have joined; there is no sign of stagnation.

As always when a thing has been going on for some years, experience calls for changes in order to improve the procedure. Here we have the urge to prolong the time for each member to keep the portfolio. At the present we have a period of one week under which the member is allowed to keep the portfolio, but since many members have found themselves unable to deal with the portfolio sufficiently during one week, we have decided to stretch out the keeping time to 10 days.

There are certain signs indicating that Swedish amateurs seem to have less spare time to deal with their hobby than their American friends. After all we still have to work 48 hours each week, and if a member happens to be affiliated with any other club than his camera club (there are, for instance, many athletic organizations), he will soon have difficulties in dealing with his portfolio with all the care that is

necessary during the present short time he is allowed to keep it.

There are now two Swedish-American Portfolios circulating. In both of them we had great difficulty in getting the Swedish members to express their ideas about the American pictures. There was a certain hesitation to be found, which probably was caused by unfamiliarity with English photographic terms. By cooperation with two American members, Ragnar Hedenvall, APSA, Chicago, Ill., who also is General Secretary at the American end of the Swedish-American Portfolios, and Sten T. Anderson, APSA, Lincoln, Nebraska, who is Secretary for the 2nd Swedish-American Portfolio, both of whom are familiar with the Swedish language and thus able to serve as translators, we are now able to allow comments even in Swedish. The result of this change was the immediate increase in valuable comments by the Swedish members. Portfolio # 2 can now boast a 100% participation in this respect.

It might be interesting to investigate what professions portfolio members belong to. Well, to pick a few at random here at the Swedish end we have a forest guard, artist painter, modeller and boss of a shoe factory, accountant, police officer, a chief treasurer of the biggest newspaper in Sweden, besides many more professions including factory workers, office clerks, engineers and several professional photographers. Social barriers do not exist for members in the Swedish-American Portfolios.

## Camera Clubs in India

DR. G. THOMAS, APSA

EDITOR'S NOTE: Many of the problems Dr. Thomas discusses in this article are those faced by clubs and councils in the United States and other parts of the world.

The existing associations of photographers in India, which have been doing varying amounts of essential spade work in the field of furthering the cause of photography, are unfortunately very few and far between. In this vast country of India, we are able today to boast of no more than a dozen organized photographic societies, not all of which are functioning. Some are dormant, some hibernating, and some with annual periodicity stage a salon and then go to slumber for the rest of the year. So ultimately it is only a few, a very few, societies that are really alive and kicking.

While not minimizing the very thankless, uphill task of these few societies, which have so manfully stood by their guns against heavy odds and done a magnificent job so far, it will be well to dispassionately analyse the state of affairs in many of the societies today.

FIRST. Most, if not all, of these societies are situated in urban areas. This is to a large extent a necessary corollary of the settlement of those who count today in photography in these urban areas. But if only one could visualise the cameras in places where no such urban society is even within a few hundred miles of them, and also understand the deep urge and enthusi-

## PSA International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

Anglo-American  
Canadian-American  
India-American  
Australasian-American  
Cuban-American  
French-American  
Swedish-American  
South African-American  
Brazilian-American  
Belgian-American  
Chinese-American  
Netherlands-American  
Dominican-American  
International Medical Portfolios  
Costa Rican-American  
Caribbean-American  
Mexican-American  
International Control Process Portfolios

For information, write to the Director of PSA International Portfolios, Miss Jane J. Shaffer, 5466 Clemens, St. Louis, Missouri.



CARIBBEAN-AMERICAN PORTFOLIO. Top Row: Prints by United States members. Second Row: Prints by Cuban members. Third Row: Prints by Dominican members. Fourth Row: Prints by Costa Rican members. Bottom Row: Prints by Mexican members.

asm that these workers evince, when once you can get at them, it seems a pity that more camera clubs are not being formed in such rural areas—indeed in many as yet unclubbed urban areas too—to divert the activities of these umpteen camera-clickers into channels of fruitful endeavour which they can enjoy the better for being members of such small groups of like-minded people.

SECOND. When camera clubs have been formed, a spirit of "give and take" between

members is essential as in any organization. It is, indeed, more essential in a group of temperamental artists of the camera. This spirit of tolerance alone can save the club from the inevitable rocks of dissensions that you will have to negotiate sooner or later.

THIRD. The seniors among the group must not only place their knowledge, experience, leisure and advice freely at the disposal of those who are struggling to understand the mysteries of their hobby,

but at the same time they must studiously avoid any semblance of their actions being misunderstood as their imposing themselves on the juniors.

FOURTH. It is sad but true that when senior workers gather together the talk invariably turns round pictorial photography and its attendant technique, to the total exclusion of all other fields of photographic work, viz., commercial, colour, journalism, nature and cinematography. To have a full and potent development of this



hobby of ours, we must not stop with pictorialism only, however desirable it may be by itself.

FIFTH. Every camera club should concentrate on the early provision of certain essential amenities to its members: a simple, but fairly well-equipped darkroom; a small but well-lighted studio; an efficient library; and later a meeting room and exhibition hall.

LAST. As at present, the urban societies should not overlook the needs of their rural members. Indeed there should be an insistent drive to enroll more and more rural members who will not only be the eyes and ears of the club, but, the very leaven of its activities, if only they feel that their interests are being studied and looked after.

The second phase after this initial organization will be to unify these small clubs to form provincial club councils, who coordinate the activities of these small clubs and organize competitions among them and possibly help them run a full-fledged photographic journal for their benefit.

The third phase will be to coalesce these provincial club councils to form a Central Union of Photographic Societies which will eventually affiliate all the individual units into its all-embracing parent structure. It will be the function of this Central Union to standardize salon procedures; arrange zonal exhibitions through its constituent members; arrange for national and international portfolios and exhibits and also ultimately arrange for periodic conferences and conventions; publish papers; encourage research; maintain a comprehensive library and museum; organize a permanent Art Gallery of Pictorial Photography; and lastly to confer honors on eminent workers who deserve them.

If we move along these lines, it is not impossible that Indian Photography will become a force to reckon with and will certainly give the lead to our immediate neighbors and also perhaps to the whole of the Asian and Indian Ocean spheres.

### Erratum

We regret the error in the March issue (top of column 1, page 141) in referring to a PSA member and bromoil enthusiast who has recently obtained a dealership from abroad for bromoil inks, papers and brushes. His name should have appeared as R. M. McDaniel, of Somerton, Arizona.

## HIGHLIGHTS FROM Portrait Portfolios

PAUL J. WOLFE, Associate Editor

Ormond Barnes, way down in Memphis, writes in No. 4 notebook: "I have taken a 8x16 ft. section of our barn about 200 ft. from the house and made my photo lab. Water has to be carried to it. I have enclosed it in tar paper to exclude light, and take all my prints and film to the well-house to wash them. In rainy weather it gets pretty messy back and forth. I have

no heat in the lab and right now it is below freezing." Takes a hardy photographer to turn out work with so many difficulties. And what was that complaint you had about not being able to turn out a portrait for this round of your Portrait Portfolio?

Says Edith M. Royky, APSA, commentator for No. 4: "About moles! When this lady's friends see her they are not aware of the moles, because they see and know and like her character. But put down in photographic medium they would definitely be conscious of them, so by all means remove them."

Several commentators have suggested that all PP members show on the inside cover of the print folder a diagram of their lighting set-up. This will assist them in better lighting suggestions and give other PP members a better idea of what or what not to do.

Fred Archer, commentator for No. 2, says: "I find that when we pose the shoulders directly across the frame we have a tendency to widen them. I would turn the shoulder more to the side. This would eliminate the broad expanse of chest which always appears light because it reflects so much light in this position."

Congratulations to all members of Portrait Portfolio No. 2 whose members cooperated and in spite of the rail embargo got their portfolio around in record time: October 7th, 1950 to March 8th, 1951. This is a coast to coast portfolio with Dorothy E. Kilmer for secretary.

Pilfered from the notebooks:

When a figure throws a shadow on the background, move figure away from it and raise lights to avoid.

As a general rule, it is always better to have the lens not nearer than about eight feet from the subject for least distortion.

Highlight, halftone and shadow are the important factors in producing a convincing effect of roundness.

A successful portrait depends upon three points; first, that the operator knows exactly what he wants; second, that he knows it when he gets it on the face of the subject; third, that his lights are placed to produce light for desired effect.

### AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios  
PSA Portrait Portfolios  
PSA Miniature Portfolios  
PSA Control Process Portfolios  
PSA Star Exhibitor Portfolios  
(For PSA Award of Merit Winners)  
PSA Nature Portfolios  
PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhill, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

The greater the distance of the sitter from the illumination, the less pronounced will be the shadows on the face, and the nearer the sitter is placed to the light, the greater will be the contrast in the lighting.

The most important attribute of artistic success in a portrait is simplicity.

As a rule the body should not be square to the camera. One should generally should be nearer the lens than the other and the head may then be turned towards or away from the light until the best view of the features and the proper lighting are obtained.



MISS EVELYN M. ROBBINS, Associate Editor

Where else can you find the opportunity to learn by seeing and doing photography that is offered in the PSA Portfolio Activity? Where else can you get the advice from more experienced photographers and—better yet our fine group of commentators—that is offered by membership in a portfolio?

It is a heaven-sent opportunity to learn from others who have had this wonderful hobby of ours for these many years—they have perhaps learned the hard way (is there any such thing as an easy way?) and probably have had help from others just as they are now helping us in the portfolio activity. Perhaps that is why they are so patient and kind, and wonderfully liberal in giving of their time to share with us their knowledge and experience—they remember the long hard struggle to improve that they themselves experienced. They probably remember, too, how much it meant to them when someone stepped in and gave them a boost.

Photography is fun, and I am becoming more and more convinced that it is just that because of the glow we feel when someone offers to help us; and we know full well they are pressed for time. Remember the thrill you felt the first time someone asked you a very simple question about improving their print, and you could tell them what you had learned by experience?

Perhaps we should change the above to read, "Photography is fun, because we share it." What better way can we share this hobby of ours than through the portfolio activity?

### Comments by a Commentator

DORIS MARTHA WEBER, APSA  
Commentator #9, 31, 34, 45  
Gen'l Sec'y, Pictorial Portfolios

It has long been my contention that the biggest handicap to portfolio members—and a self-made one at that—is their ter-  
PSA JOURNAL, Vol. 17, June 1951



rific desire to reach the heights in one easy leap. Everything has to be done the quick and easy way. Has it ever occurred to you there may be good sense in some of the old expressions such as "haste makes waste," "make haste slowly," "easy does it" and the like?

Why, why must a picture be taken at 1/100 of a second when an aperture of f/4.5 is necessary to compensate for the speed? Unless you are photographing swift motion, it is often far better to put your camera on a tripod and use a slower speed. This will enable you to use a smaller aperture and gain depth of focus. Theoretically, of course, you all know this; but how many do it?

Another thing. Why, oh why, do so many beginners in photography and the portfolios use the fastest paper they can buy, when the slow chloro-bromide papers with their slower speed will give a far better chance for the manipulation any and every picture needs to make it a finished production?

I have noted this desire for speed over and over in the portfolios on which I act as commentator, regularly or in an emergency. Frequently, there is a notation on the print folder that the maker wants to improve his print so as to make it acceptable to the salons. This is fine, and I would be the last to discourage anyone from such ambitions. In fact, I think sending prints to salons, and then attending the judging of one or two of them will do more than anything in the world to teach you what salon quality is.

What I object to, is the terrific urgency to do things in one easy lesson. There just is no way except hard work to acquire success in photography, any more than there is in art, music, business or anything else. It takes hours, and weeks, and months, and years. What looks good to you this week won't suit you at all six months from now, and that is as it should be. As long as you can recognize faults in your own work—and see ways to improve it—you are alive, and you are growing. You will probably be a very dead duck when you reach the stage where everything you do looks perfect to you; and, if you do survive that long, think what a bore you will be to your friends.

When I first joined a camera club, one of the experienced members advised me to lay aside some of my negatives until I had progressed far enough in photography so that I could print them properly. At the time, like any ambitious beginner, I thought he was wrong. I thought that since I had taken the pictures I knew as much about them as I ever would. But I found he was right, and that there are very, very few of my earlier pictures which I could not print far better today. I wonder how some of them ever hung at all, and I find my experience is shared by others.

To gain real facility in seeing and taking pictures—please note the distinction—and to acquire flawless technique and print quality you will have to work hard, and often, and steadily, not just the few days the portfolio is in port.

This leads me to a point which was discussed at length at the Commentators' Con-

ference at the PSA Convention in Baltimore. All of the portfolio commentators are chosen for their ability to make and criticize pictures, and I think you will agree with me that they give most generously of their time and ability in trying to help you solve your problems. They do their job, but do you do yours? Do you ever do a picture over according to the directions your commentator has given you, incorporating the changes which he with his greater experience thinks would make a better picture than you now have? Most of the commentators at our conference said they felt a definite lack of tangible response to their efforts, that far too few of their members ever seemed to make much use of their comments; because if they did, they would not continue round after round to make the same identical mistakes.

This may sound harsh, and I must admit I have made no effort to soften it to make it more palatable to you. What I want, and what all commentators want, is to help you, and we feel that if you will do your picture over—immediately after the portfolio has left you, so you will have plenty of time; and while you still feel the stimulation the visit of a portfolio gives all of us, you will make more rapid progress with your pictures. We feel this so strongly that there is going to be a new section added to the portfolios—a "Remade" Section. In this, members are to put any remade prints, along with the first print and the commentator's evaluation sheet. With these to refer to he can see if you have succeeded in accomplishing what he visualized for you, and if there are any further refinements he can suggest. This should lead to many successful salon prints and portfolio medals.

The nice thing about this remake plan, aside from the fact that it is going to help you improve more rapidly, is that it is a new service, not an alternative one. You may still use the Collecting Section as usual and thus get comments from your commentator on two prints in one round. Do make up your mind to use the new section, and show your commentator that you appreciate his help enough to do as he says, not just read his comments and then forget all about it until the portfolio reaches you again.

There is one thing which is the responsibility of every portfolio member, if he wants to get the most out of the activity, and be of most help to his portfolio pals. I am asking you all to make your new print immediately after the portfolio leaves you and file it in a safe place. Then you will have the comfortable feeling of knowing that when the portfolio comes to you next time you will be ready for it, and can spend the five days visiting with your friends and glean help and new ideas, not sweating out a print—or an alibi!

### Convention Portfolio Room

ELDRIDGE CHRISTIE, Hon. PSA, APSA,  
Director

In a Portfolio Notebook recently, we were verbally spanked for having extended an invitation to portfolio members to make the portfolio room at Baltimore their head-

quarters, there to meet other portfolio members and to browse through the portfolios on display, etc. We deserved the spanking in view of subsequent happenings. Upon reaching Baltimore we found that we had been assigned two very small rooms in which to set up portfolio headquarters. If three or four people were in the room it was overcrowded. It was a case of half a loaf being better than no loaf at all for had we not made use of this space, there would have been no portfolio room.

Without fear of another verbal spanking we are again repeating our invitation to make use of the portfolio room—this time at the Convention in Detroit. Make it your headquarters. Meet your fellow portfolio members there, and your commentator; as well as to browse at your convenience through the portfolio on display. We say again, we make this invitation without fear. We have recently received the good news through Eva Briggs, of Detroit, that one of the most desirable rooms in the Book Cadillac has already been reserved as the portfolio room. It is bright, cheerful—and large. It is also air-conditioned for comfort. Its size is 43½' x 27' so you can readily see that we will not be crowded with this space.

It is not too early to plan on the Convention so save some of that vacation so that you can take it in. Once you attend a PSA Convention you will become a regular. A PSA Convention is unlike any other convention; ask anyone who has attended.

The register plays an important part in the portfolio room for it is from the register that members learn of other members of their circle or circles who are in attendance and can look them up and get acquainted. At every Convention since Rochester in 1945, there have been a number of portfolio members present who failed to sign the register. This year we would like every visitor to make it a point of signing as soon as they enter the room. Another thing, do not be shy. After every Convention, we look through the register and find names of those whom we were anxious to meet and who did not make themselves known at the time. Be sure to make yourself known and we will help you to get acquainted with others very quickly. So, we will be looking forward to meeting you in the portfolio room at Detroit—and we do mean you.

### An Invitation

You have no doubt heard the story of the chap who came across two tramps under a tree and offered a half dollar to the one who proved to be the laziest. After picking the winner, he was taken aback by the tramp requesting that he put the half dollar in his, the tramp's pocket; as he could not be bothered to reach up for it and to pocket it himself. I wonder if some of our members do not take the same attitude in regard to PSA. Every so often we will receive word from some one complaining that PSA has nothing to offer them. The opportunities are there if they will but avail themselves of them. There is something in PSA for every man, woman or child who is seriously interested in pho-

tography, if they will but avail themselves of the services being offered by every Division of the Society. Wishful thinking, or putting it off until tomorrow, will not bring the opportunities to you—it requires action on your part now. Get the most out of your membership by becoming active in your Society. It is your Society, for all of the activities are brought to you through the aid of fellow members like yourself. There are no paid directors of activities nor paid staffs to carry on the activities. Outside of the small Headquarters staff at Philadelphia all work is on a volunteer basis.

Take the American Portfolios, for example. We would like very much to send an invitation to each new member to join the portfolios; but that is impossible. So, through the columns of the JOURNAL we extend an invitation to all new members to come into the most interesting activity, and also the most beneficial—the PSA American Portfolios. This invitation is also extended to all members of the Society of long standing who may not as yet have joined in the portfolio activity. There is a place for every one of you. All you need do is to drop a line to the Director and information and enrollment blanks will be sent you.

### Preserving the Notebooks

J. STANLEY NIXON, Member, Portfolio # 19

It has struck me on a number of occasions that our 'folio notebooks' contain a wealth of valuable information that may not be preserved unless some action to do so is taken. In looking back through the notebook each round there's a touch of nostalgia, and some laughs and memories that are very pleasant. If some day this black book is lost, we have lost a valued friend, I'm sure.

With the thought in mind that something should be done about it, I got in touch with Eldridge Christhill and obtained his permission to hold the bulk of the notebook from one round to the next. With the use of a Leica and copying attachment, I committed each page to 35mm Microfilm and found that I could do the copying job easily in a single evening. From these microfilm negatives it is a simple job to make whatever prints are required to make up duplicate notebooks. As the plan now stands, I expect to record the new material each round and keep the negatives up to date.

I am hoping that somewhere along the line I can make up a notebook for each member. As of this date, this presents quite a formidable prospect for Circle # 19; since we are now on about the 10th round and the book is getting pretty fat—somewhere around 200 pages! However, the negatives have been made, and we can worry about the rest of the job later.

If any member of other circles are interested, I should like to advise them that the job is simple. Any 35mm camera that has a tripod socket in the body of the camera (so that the back can be opened while the camera is on the tripod) will do the job. Set the camera up on a tripod, or

the enlarger stand if you have an enlarger that comes apart, and lay the work flat on the floor. I used an easel to hold the pages flat and for masking—a couple of 100-watt lamps in reflectors completed the rig. Set a piece of ground glass in the film plane of the camera for focusing and alignment. You will find a magnifier a help for this job. A Porta Lens is almost a must to bring the copy up to size.

You may use any film you wish, but I would suggest the use of Microfilm inasmuch as it is a high contrast panchromatic film and fine grained so that it will make suitable prints. Development should be in D-8.

If some member in each circle will take on the task, I think he will find it to be a lot of fun and at the same time will be doing a job that later on may prove of great value to his own circle—and even to PSA should they ever wish to preserve any of this material. In every group I am sure there is a member suitably equipped to do the work and at the same time would get a lot of fun out of it. It has been suggested that the negatives could be passed from member to member for each member to do his own printing. The suggestion has also been made that perhaps a master positive could be made and from that make a set of negatives for each member. In any case, each group can work out the details that would best suit the job to their needs.

We've had too much fun in No. 19 notebook to take a chance on losing it—and now the fun is preserved for the future.

### "Star Dust"

ROY E. LINDAHL, Gen. Secy.  
PSA Star Exhibitor Portfolios

As previously announced, this month's letter is from P. H. Oelman, whose twenty years of active exhibition work and association with salons and the PSA, particularly the National Lecture Tours of recent origin, gives him a well rounded experience from which he can draw in making the following observations:

Don't you feel sorry for Ashbey who is so confused about what the judges like that he only took four prizes, including first place for five thousand dollars in the "Popular Photography" competition?

The discussion regarding the artist's viewpoint and modernity in art has already been pretty exhaustive and I have no desire to continue it of infinitum. There are several observations, however, which I should like to make before we leave it.

The extent of my art training is one course in design, two lecture courses in art appreciation and close association over a period of years with George Hoxie. But before I knew Hoxie I was teaching photographic courses at the University of Cincinnati Evening College, and when it came time to discuss composition, my inadequate training caused me no end of anxiety especially since these adult classes frequently included artists and art students. I recall two of these particularly. One was a teacher of design who later became head of the photographic department at Texas A. & M. The other was Hoxie who was then teaching art at Miami University. I tried my best to get them to take over the subject of composition as guest

lecturers for a fee but without avail. They insisted that what I was teaching made good sense and that they could add little to it. This I took with more than a grain of salt, but since I know George so well now I had that he really meant it.

The philosophy on which I based my instruction was very simple. It was that the "rules" of composition are based on normal psychological reactions to normal situations. If you have no specific purpose (special emphasis, etc.) by deviating from them, follow them. If on the other hand you feel that by breaking a rule you can better express your intention, then break it. Breaking a rule is a device for attracting attention. The device should be used with discretion for wholesale violations create anarchy and defeat their own purpose since they de-emphasize and lead to utter confusion. There is only one valid test, the appearance of the picture as a whole. If it looks good it is good no matter how the result was achieved.

And so far as Vermeer's "Lady with a Lute" is concerned I am convinced that the guy is clowning. This despite its presence in the Metropolitan or a value in five or six figures. Here's why. He may have had reasons for the placement of some of the masses. He may even have a purpose in having the lady look out of the picture. But when he deliberately nailed the lute to the edge of the map and stuck the pointed end of the rod into the back of her neck he must have been spoofing or at least showing off. Maybe he wanted to prove that he could get away with murder.

And while we are on the subject of the infallibility of artists did you ever stop to consider whence came these "rules" which we are so ready to look down our noses at? Did mebbie Mr. Daguerre invent them or Fox-Talbot, or was it "you push the button we do the rest" George Eastman? It was not. It was our artist friends who in their superiority handed them down to us like a decalogue—the same boys who from the same mountain of wisdom now urge us to go on and bust them. You gotta do it to get freshness and vitality.

Well, maybe we are in a rut. That's bad, but so far as I am concerned I am too old to have any enthusiasm for getting clear off the road and taking a chance and landing in the ditch. It is all right for the masters who are thoroughly familiar with the terrain to take short cuts across the fields in search of adventure but for innocents like me—well I'll stay in sight of the road. Not that I feel smugly satisfied with the road I am traveling. Far from it. I merely know my limitations.

Let those who have the ability of Moses lead us out of the wilderness, but let us be careful not to follow those in other arts who are as confused as we are.

Ashbey facetiously referred to attracting the public to art museums with caged monkeys. Do you know that is precisely what the Dayton Art Institute is doing? The displays of what currently passes for art attracted the public so little that they have a regular zoo in the place. Birds, monkeys, and the last time I was there they were buying a dwarf dookey. All these to expose the public to the art collection including Sunday afternoon concerts, etc.

Frankly, the real weakness of the salon is the way they are financed. As long as they depend primarily on entry fees they have to go after entries. The way to get entries is to hang prints. So the jurim have to cooperate by hanging borderline and a few past ones, otherwise the show will be too small, and Mr. Fragrant won't recognize it and the exhibitors won't send next year.

Museums should pay for the privilege of hanging salons. They pay for other exhibits and because they have to pay they value them higher than salons which think it is a great honor to be housed in an art museum. There are a few which do pay all the expenses. It can be sold to museum directors, I know, for we did it in Cincinnati. For several years the PSA has mounted up against loss up to two hundred dollars and advanced one hundred as working capital.

Next month—We hear from another member of Star Exhibitor # 1. Cortland F. Luce from Atlanta, Georgia, lets us in on his ideas about the salons and salon prints.

\* A monthly column devoted to the "Wit and Wisdom" of the Stars as taken from the notebooks in the Star Exhibitor Portfolios.

For a Profitable Vacation  
PSA CONVENTION  
Detroit, Mich., October 10-13



# Camera Club Activities

LYNNE PASCHALL, Associate Editor

It was Romeo's girl friend, Juliet, I believe, who said, "What's in a name? That which we call a rose by any other name would smell as sweet." And the same thought holds good for a camera club activity. We have just received a communication from Sten Anderson, out in Lincoln, Nebraska, telling us that what used to be called a Portfolio Camera Club is hereafter to be known as a Portfolian Club. The requirements have been eased up a bit too. Here is what he says:

After careful consideration and consultation with members of the committee of this activity, it has been decided to make certain revisions in the program. These will not affect the operation as published in the manual for this activity but define its province and make it easier for smaller groups to avail themselves of its advantages.

The name Portfolian Camera Club will be changed to Portfolian Clubs. This is done to overcome objections of camera clubs that this activity has encroached upon their activities and is a duplication of aims. The sole purpose of this activity is to afford portfolioists a greater opportunity of print evaluation and appreciation, by cooperative effort.

The entrance requirement has been lowered from 8 members to 4, all duly affiliated with PSA and one or more of the Pictorial Portfolios. When this group has 6 qualified members, a sponsor will be assigned by the Director. When the group reaches a membership of 15, qualified as above stated, it will be considered as a "closed group" and another group may be organized by further applicants.

For applications and further information address Sten T. Anderson, APSA.

## Camera Club Print Circuits

The Camera Club Print Circuits worked out quite satisfactorily this season. Some of the early groups have made the rounds and the prints have been returned to the members. Bill Hutchinson has the following to say:

It is interesting to receive reports from clubs participating in PSA Camera Club Print Circuits. In a recent letter received by the Director from the president of one participating camera club, he wrote:

"Once again I have the pleasure of reporting to you of a very successful program built around your Print Circuit No. 50-E."

"We chose a competent pictorialist to lead the discussion, then without reference to the book of comments, we placed the prints in our shadow box. Everyone present participated in the discussion."

"A brief outline was entered in the comment book, thru with the reading of the comments of the other clubs and the 'expert's opinion' things really broke loose."

"Handled this way, the program was highly entertaining as well as instructive. May I congratulate you again on the thoughtful and detailed planning that you have put into these Circuits."

Circuits are assembled continuously and will provide a full evening's program for club members of the Pictorial Division.

The latest circuit assembled, No. 51-A, was made up of the following clubs:

Texaco Camera Club, Beacon, N. Y.  
Nashua Camera Club, Nashua, N. H.  
Elmira Camera Club, Elmira, N. Y.  
Chattanooga Camera Club, Chattanooga, Tenn.  
Boulder City Camera Club, Boulder City, Nev.  
Blackhawk Camera Club, Davenport, Iowa.  
Scranton Camera Club, Scranton, Pa.  
Burlington Camera Club, Burlington, Wis.  
Commentator: Newell Green, FPSA, Hartford, Conn.

For information covering PSA Camera Club Print Circuits write William R. Hutchinson.

## Recorded Lecture Program

DR. C. F. COCHRAN, Associate Editor

It is with pleasure that we announce a new release. The new Recorded Lecture is "New Prints for Old" and the speaker is Barbara Green, APSA. This will be called Lecture No. 5 and is ready for release now. Clubs interested in this new addition to the family of recorded lectures should contact Mr. Salyards and book their dates.

## PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

- No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA
  - No. 2. Commentary on Recognized Salon Prints by Morris Gurrie
  - No. 3. Outdoor Photography by D. Ward Pease, FPSA
  - No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA
  - No. 5. New Prints for Old by Barbara Green, APSA
- SPECIAL Photography of the Nude by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. The others cost \$6.50 for clubs which are members of both PSA and the Pictorial Division. Clubs which are members of PSA but not of the Pictorial Division will be charged \$7.50. Non PSA clubs and organizations are charged \$10.00.

For Nos. 1 to 5 order from: William E. Salyards, 1355 McDaniels Avenue, Highland Park, Illinois.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

Mrs. Green is well known in PSA and in photographic circles in general. For a number of years she has been a contributing editor of *Camera* magazine and has had articles published in many other magazines. Mrs. Green has been a prolific salon contributor and has served on the juries of many of the big international exhibitions. She is a very popular speaker and in great demand. She is now on tour with the National Lecture Program, appearing in person in key cities throughout the country. The Recorded Lecture Program feels fortunate to secure this talk to add to our library.

The talk itself, "New Prints for Old," is an interesting demonstration of how we can rescue some of those old negatives, eliminating their faults and bringing them up to date. It is just the thing for those of us who have some of those old prints which were never quite good enough. From this lecture we can learn the proper procedure for cropping, printing, toning, and presentation so that every ounce of picture can be squeezed out of that negative. Watching the many beautiful slides of her prints and hearing her tell about them in their various stages of evolution, we can learn not only to reclaim the almost good ones but also how to make some of the good ones even better.

Because of the limited number of sets of slides for this program the circulation will be more or less slow. But this does not mean that you should hesitate to apply for a booking. This was made to circulate and it will circulate. It only means that you might fare better if you refrain from asking for it "next week." Whenever possible a second and third choice of dates should accompany a request. This is true of the other talks too. The popularity of all of the lectures released so far has made bookings a chore and the committee is always happy to receive a request far in advance of the desired date and with alternative dates suggested. Of course, if you are in a hurry and in a spot, write anyhow. The worst thing that could happen would be a polite, "no, sorry."

Clubs which have requested information in the past or which have had one or more of the Recorded Lectures have been notified of this release by mail. If your club would like to make use of this type of program it would be well to write Mr. Salyards and receive detailed information and get on the mailing list.

## Song of the Islands

It was a bit of news when the portfolios included members in the Hawaiian Islands. The insular members have proved an asset to this program as any member of a seagoing portfolio will attest. Following the lead of the portfolios the Recorded Lecture Program approached the Hawaii members as a matter of course.

Quite a few clubs in the very active Camera Club Council of Hawaii have availed themselves of the recorded lectures. They have been very generous in their praise of the activity. The interchange of ideas and tips between Hawaii and the mainland has been, and it is hoped will continue to be, profitable.

It is somewhat like the old story of the visiting photographer who makes that fine salon shot in your front yard. A fresh viewpoint or approach is sometimes the very thing that is needed by all of us. That is one of the good things about the Recorded Lectures. A Chicagoan, for example, may have exactly the viewpoint to touch off a string of photographic inspiration in your part of the country, wherever that part might be.

## Column for Comment

### PSA Is Everywhere

A letter from Ben B. Hains of Ogden, Utah, contains such a fine suggestion for added enjoyment of vacation travelling that we pass it on to "Digest" readers:

Here is an idea I've had in mind for some time. Why not have members place a PSA decal on the rear window of their cars? Then when on a trip, or in strange territory a fellow member would be easy to spot. I don't know of a better way to stir up acquaintances and have some fun. It would seem like somebody from home to spot a fellow PSAr.

Years ago, when crossing the country by car, it was thus to see a home license plate, and people would hunk and wave.

Out here in the wide open spaces this should work out perhaps better than in more crowded sections of the country, but I rather like the idea. Do you?

Yes, Ben, we do. Headquarters has these decals, and we predict they will have a lot of requests as a result of your very fine suggestion.



GEORGE GREEN, Associate Editor

### Personalized Print Analysis

"There's gold in them thar hills!" All one has to do is LEARN how to dig it out! Dan Stewart of Fresno, California located a branch of the Manzanita tree and brought it to Lake Millerton in the mountains of California, where it was photographed in a natural setting.

That is a lesson for all of us—putting things together which belong together is an excellent approach to good composition. If we don't find what we want in the right location—do the next best thing—bring the subject material to where you can make a good picture of it.

Dan Stewart's print entitled "Struggle" typifies the struggle for existence of forms of nature exposed to the elements in a rugged country. This print was sent in to the Print Analysis Service where, after a

careful review, the photographer was advised to lighten the far distant mountains through the use of new coccine on the negative in order to give the feeling of more distance through greater aerial perspective. He was also advised to tone down disturbing out of focus objects in the right hand corner by spotting and printing in.

Dan Stewart was encouraged to remake the print with the suggested corrections and submit it to the salons. To date it has been accepted at San Diego and Detroit International and won the "Thunderbird Crest Award" in a recent Canadian Exhibition. It was reproduced in the Fresno, California, Sunday newspaper and will no doubt be accepted in many salons and exhibitions.

Maybe you have some pictures that have exhibition possibilities if properly presented. If you are a member of the PD it is easy to find out by following a few simple rules.

Prints should be 5x7 to 8x10, sent first class with return mailing label and first class postage included. On the back of each print should be the name and address of the maker, title of the picture, technical data and pertinent details. Also include a brief statement of the idea or purpose behind the picture, and the purpose for which it was taken (club contest, salons, etc.). To help the analyst do as good a job as possible, a contact print or small enlargement of the entire negative should be attached to the back of the print.

Prints should be sent to J. Elwood Armstrong, APSA.

From the many letters received we quote the following:

G. N. Garrison, of East Orange, N. J., writes:

May I say, "Thanks a million" for your letter and your completely unbiased and extremely interesting criticism of the print I recently sent you?

As to the real service you are rendering, I sincerely believe that this is just the service the majority of PSA members have been seeking all these years without knowing it and that many will take advantage of it. It is, indeed, a service that cannot be measured by the golden yardstick of the almighty dollar and, as such, should be welcomed by the entire PSA membership."

C. B. Ball, Excelsior Springs, Mo., says:

I was indeed glad to get the comments and apply them to my limited experience in photography. I think the service as represented by the criticisms I received, will be most useful to anyone interested in improving their skill. Especially in this time for people like myself who are isolated in small towns and do not have contact with those who have the know-how.

### Star Exhibitor Ratings

It is so easy to become a Star Exhibitor. If you aren't wearing the Award of Merit Tab which designates you as such an exhibitor, you're missing a great lift for your ego. If you have received a Star Exhibitor rating then get your tab today. If you aren't a S.E. then get going. See May 1951 issue for requirements.

Warren W. Lewis would be delighted to answer your questions concerning the Star Exhibitor ratings. If you are entitled to wear the Star Exhibitor Tab send him \$1.00 and you will receive it by return mail.

### NEW 1 STAR EXHIBITORS

Wilbur H. Weir San Diego, California  
Clarence T. Arai Seattle, Washington  
Gilbert H. C. Lam Honolulu, T.H.

### ADVANCED FROM 1 STAR TO 2 STAR

Lowell Miller Rochester, N. Y.  
John I. Fish Rochester, N. Y.  
Charles N. Chambers Calcutta, India  
George Seim Woodhaven, N. Y.

### ADVANCED FROM 2 STAR TO 3 STAR

Dr. A. B. Bensman, Johannesburg, S.A.  
APSA

### Coming Salons Agreeing to Follow PSA Recommendations

NOTE: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

Memphis (M,T) Exhibited July 1-25 at Brooks Art Gallery. Data: Mrs. Louise Clark, Brooks Memorial Art Gallery, Overton Park, Memphis 12, Tenn.

Southwest (M,T) Exhibited June 29 to July 8 at San Diego County Fair. Data: Salon Secretary, Box 578, Del Mar, Calif.

Hartford (M,C,T) T closes July 10; M and C Aug. 1-31 at Wadsworth Athenium in Hartford. T also exhibited in nearby towns. Data: Raymond J. Le Blanc, 234 So. Quaker Lane, West Hartford, Conn.

Winnipeg (M,C,S) Closes July 14. Exhibited during Sept. At Johannesburg Public Library and Durban Municipal Art Gallery. Data: Salon Secy., Camera Club of Johannesburg, P. O. Box 2285, Johannesburg, So. Africa.

Illinois State Fair (M,C) Closes July 31. Exhibited Aug. 9-19 at the Fair. Data: Director of Photography, Illinois State Fair, P. O. Box 546, Springfield, Ill.

Vancouver (M) Closes Aug. 3. Exhibited Aug. 22 to Sept. 5 at Pacific Natl. Exhibition. Data: Pacific Natl. Exhibition, Exhibition Park, Vancouver, B. C., Canada.

Cleveland (M,C,T) Closes Aug. 20. Exhibited Sept. 10-21 at galleries of Higbee Company. Data: Mary Jane Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

Puyallup (M,C) Closes Sept. 3. Exhibited Sept. 15-23 at Western Washington Fair. Data: Western Washington Fair Assn., Puyallup, Washington.

PSA (M,C,T,S,M,P) Closes Sept. 7. Exhibited Oct. 9-Nov. 4 at Detroit Institute of Arts. Data: Isadore A. Berger, 2200 National Bank Bldg., Detroit 26, Michigan.

Myore (M) Closes Sept. 20. Exhibited during November. Data: K. Girmajal, Sri Ramamandir Road, Bangalore 4, India.

Chicago (M) Closes Sept. 29. Exhibited Oct. 20-Nov. 18 at Museum of Science and Industry. Data: Mrs. Loren M. Root, 7007 Sheridan Rd., Chicago 26, Ill.

Victoria (M,T) Closes Oct. 13. Exhibited at Empress Hotel. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

Mississippi Valley (M,C,T) Closes Oct. 17. Exhibited Oct. 29 to Nov. 10 at St. Joe Fair. Data: Alvin W. Frame, 4152 Potannock Ave., St. Louis 10, Mo.

Milwaukee (M,T,SS) Closes Nov. 24. Exhibited Dec. 6 to Jan. 7 at Layton School of Art. Data: R. J. Lauer, c/o Milwaukee Glove Co., 807 S. 14th St., Milwaukee 4, Wisconsin.

### Other Overseas Salons

Birmingham (M,S,C,L,T, Scientific L Slides) Exhibited July 28 to Sept. 1 at Art Gallery. Data: R. Cleaver, 14 The Mount, Cheylesmore, Coventry, England.

South Shields (M) Exhibited July 7-28 in Public Library. Data: J. E. C. Garrick, 12 Bywell Road, Cleadon (Near Sunderland), Durham, England.

Denmark (M,C) Closes July 1. Exhibited Aug. 12-16 at Charlottenborg Art Gallery. Data: Aage Renfeldt, Havdrup, Denmark.

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*Sao Paulo* (M.C.) Closes July 15. Exhibited in September. Data: Ray Miss, 1800 N. Farwell Ave., Milwaukee 2, Wis. or Foto-Cine Clube Bandeirante, Rua Avanhandava 316, Sao Paulo, Brazil.

*Antwerp* (M.C.) Closes July 26. Exhibited Sept. 1-15 at Royal Zoological Society. Data: L. Verbeke, 435 Lackbors, Deurne-Antwerp, Belgium.

*Amsterdam* (M.T.) Closes Aug. 20. Exhibited Sept. 15-30 at Arti et Amicitiae Art Gallery. Data: Secretary, Focus Fotoalon of Amsterdam, Zuider Stationsweg 33, Bloemendaal, Holland.

*Jonkoping* (M) Closes Aug. 25. Exhibited Sept. 22-30 at Old Town Hall. Data: Ingvar Sjöberg, 32 Barnarpagatan, Jonkoping, Sweden.

*London* (M.C.) Closes Aug. 29 (Aug. 8 for overseas prints). Exhibited Sept. 15 to Oct. 13 at Galleries of the Royal Society. Data: Secretary, London Salon of Photography, 26 Conduit St., New Bond St., London W 1, England.

*Zaragoza* (M) Closes Sept. 15. Exhibited during Oct. Data: Secretary, Sociedad Fotografica de Zaragoza, Spain.

*Lucknow* (M.C.T) Closes Dec. 15. Exhibited during Feb. and Mar. Data: S. H. H. Razavi, 10 Cantonment Road, Lucknow, India.

## BOOK REVIEWS

**LA TECHNIQUE PHOTOGRAPHIQUE**, Fifth Edition, by L. P. Clerc, Publications Photographiques et Cinématographiques, Paul Montel, 189 Rue Saint Jacques, Paris 5, France, two volumes, 1141 pages, 6 x 9 1/4, illustrated, paper.

The photographic world owes a debt of gratitude to the productive French photographer-writer, Clerc. Since 1926 he has been producing encyclopedic and basic treatises on photography.

Pending translation of the fifth edition's two volumes into English, the American photographer can find only in their thickness and weight evidence that there is a great deal to know about photography. Plus a bit of regret that he had not been a more serious student in high school and/or college so as to be better equipped to read, and to benefit by, Clerc's informative technical French.

It is possible that, peace and paper supply permitting, an English translation, and perhaps even an American edition, will come along, thus giving additional millions of photographers and photographic aspirants the benefit of this able writer's profound and provocative data on all phases of photography.

**Progress in Photography (1940-1950)**, Editor-In-Chief, Dr. D. A. Spencer. Editorial Board: W. F. Berg (England); L. E. Varden (U.S.A.); J. Eggert (Switzerland); T. A. Vassy (France), Focal Press, Ltd. (London), 464 pp., illustrated, 1950, cloth \$10.00. Available through PSA JOURNAL, postage prepaid.

This book fills a long-vacant gap in the English literature of photography. It is a comprehensive review of the progress made in photography throughout the world during the period from 1940 through 1950. The book contains 17 main sections, subdivided into 81 separate chapters prepared



STRUGGLE

Dan Stewart

by 68 authorities from numerous countries. All aspects of photography are covered, including progress made in equipment of every variety, theory and practice of photography, applications in science and industry, color theory and practice, new film and paper materials, new processes, business trends, etc.

The editors, publishers and contributors are to be commended for a job well-done, in spite of a few shortcomings in the book. By necessity many chapters are written in such concise fashion that the reading is not easy. However, every page is crammed with facts, forming an authoritative, historical, scientific, and very informative account of the most recent events in the world of photography. The book represents the first of a series to be published at two-year intervals. However, this first volume had to cover a ten years period in order to include the full story on the progress made during the war years when so much information was restricted.

The main sections of the book carry the following headings: 1.) Photographic Equipment and Practice; 2.) The Photographic Process; 3.) Recording Documents; 4.) Recording Dimensions; 5.) Recording

Transient Events; 6.) Recording Sound; 7.) Recording Colour; 8.) Recording Invisible Radiation; 9.) Recording Evidence; 10.) The Camera as a Tool of Research; 11.) The Camera as an Industrial Tool; 12.) The Camera as Historian; 13.) The Camera as Teacher; 14.) Standardisation and Legal Aspects; 15.) Business and Scope of Photography; 16.) Photographic Organisations; and 17.) Appendix. All of these sections contain separate chapters by different authors, each treating a particular phase of the main subject. In thumbing through the pages of the book one cannot help but be impressed by the scope of photography and its vast importance in human activities. Besides the expected chapters on color photography, graininess, resolving power, camera equipment, etc., there are chapters on medical photography, nuclear particle recording, legal and forensic photography, visual aids, photography in the textile industry, etc., all of which point to the stellar role played by photography in modern human endeavors.

The reviewer can recommend this book to any and all photographers. It is a unique reference, meeting every claim made by its editors and publishers.



# The President's Page

## What's New in PSA

Canadians recently voted overwhelmingly to accept membership on an equality with U. S. members. They've agreed to pay the same annual dues as U. S. members, and in return they become eligible for all PSA services and benefits. Beginning immediately, their provinces will also have representation in the National Council on the same basis as states, with a minimum of one representative per province. Canadians also become eligible for nomination to elective offices hereafter.

With these changes, PSA becomes more truly the Photographic Society of America. This should lead to improved relations and better service to Canadian members. Each Canadian should look through the list in this JOURNAL to learn who his representative is. Be sure to contact him if he can assist you.

By the same action which changed Canadian status, the National Council increased representation in the U. S. and its possessions to provide a minimum of one representative from each state or possession according to the following plan.

Number Residing In State, Province, Or Possession	Number of Representatives
0-300	1
301-500	2
501-700	3
701-900	4
901-1100	5
1101-1300	6
etc.	

By this change, your state is definitely assured representation, regardless of the number of members residing in it. These representatives have agreed to serve you in any matters pertaining to your membership.

The increases in representation are part of a plan originated by the Board of Directors as a result of recommendations from the Nominating Committee, to broaden the scope of contacts with members and thus to bring PSA to a more personal basis than is possible in dealings originating in PSA Headquarters. In other words, the representatives are expected not only to represent you to the Society, but also to represent the Society to you.

Since the Society is nothing more than a union of many people of similar interest, it is also true that the District Representative has as his job the promotion of photography by welding together the members in his area in good fellowship. There are many ways in which this can be accomplished. We hope that our representatives will serve as the local spark plugs around which all sorts of photographic activity will spring, including exhibitions, conventions, regional meetings, PSA national lecture appearances, etc.

If you have ideas of things that should be done and aren't, or that are lagging, why not contact your representative?

The fifth meeting for the 1950-51 term of the Board of Directors was called to order by the president at 11:15 AM at the Powers Hotel, Rochester, New York, on March 3, 1951.

The following were present: Messrs. Clemmer, Eisendrath, Harkness, Heller, Howison, Magee, McFarlane, Mulder, Reich, Swann, Wightman, and Miss Weber.

C. A. Kinsley represented the Color Division at George Johnson's request. A. M. Armstrong represented the Motion Picture Division at Vincent Hunter's request.

The following were present upon invitation of the president: Howard E. Smith (to report on Northeast Regional Convention) and Earle W. Brown (to report on plans for the Annual Convention in Detroit). Mrs. Charles F. Tuttle acted as secretary for the meeting.

The following were present by invitation of the president to discuss the present and future plans of PSA: Miss Evelyn Andrus, Miss Eva Briggs, Mrs. Jean Elwell, Mrs. Constance L. Phelps, Miss Ruth Sage, Miss Vera Wilson, Messrs. Arnold, Berger, Carlson, Carlton, Deschin, Duerr, Frost, Garland, Gibson, Holden, Lipton, Liuni, Parker, Pietschmann, Quellmalz, Quitt, Small, Tuttle, Waddle, Wheeler, and Wildi.

Mr. Mulder discussed briefly the policies and programs of the past two administrations, pointing out that PSA is a relatively young organization, that it has experienced growing pains and still is altering somewhat its programs, but many of these growing pains should now be over and it should be possible to do long-range planning in establishing objectives for the next 2 to 4 years. He mentioned the need for a strong PSA with objectives that can be coordinated in all the Society's activities, including PSA JOURNAL. He stated that the purpose of this special meeting was to develop a sound operating policy for 1951-53.

President Mulder introduced Norris Harkness as the prospective nominee for the PSA presidency and asked Mr. Harkness to outline his ideas concerning PSA's objectives.

In reply, Mr. Harkness suggested as the basis for the planning of the future program, expansion of PSA to represent all photographers on the consumer level and all those who have a sincere interest in the improvement, production or uses of photography. He advocated that PSA should supply such services to existing professional associations as to make the members of those associations desire to be members both of their professional organizations and of PSA. He suggested that those services might well begin with offering to have print shows as selected by them exhibited widely throughout the country and to obtain as many of these shows as possible in the hope that anyone who needs a show of photographs on any subject could apply to PSA. As further service to photographers, eventually the JOURNAL might be

expanded to become a source of basic photographic information for all such organizations as do not have their own such publication, with a definite amount of space allotted in each issue to each cooperating organization, the material to be selected by that organization's editorial board under the general supervision of PSA editors.

He felt that a committee should be named by the president to investigate the avenues through which this broad, general goal might be approached and to lay down definite plans for the immediate future. Another committee might be appointed to discover new services that might be rendered by PSA or its divisions to all members of the Society.

He felt the job of the Nominating Committee should be simplified. The elected offices are hard to fill because as presently constituted they involve too much work and because personal finances are often required if the officer is not subsidized by a manufacturer. PSA really needs a good executive secretary who should be able to handle most of the load now carried by the elected officers.

He advocated that more authority be delegated to the divisions and committees. The Board should receive a report on all decisions of divisions and committees.

PSA JOURNAL does more to hold the Society together than any other service because it is received by all members. He suggested that we look into ways to aid Mr. Quellmalz in making the JOURNAL more attractive and at the same time less costly to PSA.

In closing he stated that the Society needs to strengthen its publicity. There are many worthwhile activities in PSA, the existence of which is not even fully realized by members. A strong publicity campaign will strengthen all phases of activity. He advocated the appointment of a publicity chairman in each division and that these chairmen, plus individuals chosen to function on a local basis in their own communities, become the publicity committee under a chairman to be appointed by the president.

The president asked for comments and further suggestions from the group assembled. These follow:

Earle Brown agreed with Mr. Harkness' comments and said that we must offer a better program in order to get new members.

Charles Heller said that everything revolves around more and better activities. There is, of course, the everpresent problem of finance.

Jack Clemmer felt that there are a lot of membership prospects in camera clubs. PSA needs more publicity before these people can be attracted into the Society.

Jean Elwell told of a recent trip on which she talked before small clubs in the South. She asked PSA members the question, "Why did you join PSA?" The universal answer was that they had read about PSA in photographic magazines. She felt that we must get more and better publicity and that the members must sell PSA.

Eva Briggs of Detroit asked for a publicity procedure which can be passed on from one convention city to another.

Norman Lipton commented that many PSA JOURNAL, Vol. 17, June 1951

people are becoming interested in stereo photography. PSA might offer a portfolio system in this field and thus attract new members. More publicity is needed among the divisions to tell new members what they have to offer. Letters of welcome to new members would help the good will for the Society. It would be desirable to make all division services available to all members without payment of additional division membership fees beyond the one automatically included with PSA membership.

Norris Harkness felt that PSA JOURNAL should carry the general information for members, the divisions should publicize their own specialized services. The first year of a person's membership is the crucial time. Letters of welcome, listing benefits and activities would help keep interest during this critical first year.

Herbert Howison added that such letters are the responsibilities of the divisions. Letters from each division listing new activities and benefits once or twice a year would help keep interest. This apparently is the experience of the Color Division.

Isadore Berger suggested that conventions and other services should be aimed at the working photographer level.

Miss Evelyn Andrus said that Canada is happy over the new steps taken to place Canadian membership on equality with U. S. membership. Canadians feel PSA does not offer enough to interest the beginner.

Low Parker asked whether PSA offers enough to interest professional photographers. He felt the answer is "No" and that steps should be taken to increase the scope of services.

Harris Tuttle said that conventions are the show windows of the Society. Registration fees may keep people from attending. He suggested continuation of the policy used at St. Louis, permitting free admission to certain evening feature meetings. This should be coordinated with efforts by the Membership Committee.

Mr. Mulder asked Mr. Harkness to summarize the suggestions made to arrive at some agreement as to the action to be taken.

Mr. Harkness suggested, and those assembled concurred, that the Board take immediate action on the following 3 points:

1. Get more publicity under way.
2. Investigate what we can do to provide more services to members.
3. Investigate what we are going to do in the future for members.

The president declared a short recess.

A letter of appreciation from Fred Quellmalz was read for the flowers sent by the Society upon the recent death of his father.

The secretary announced that Mr. Hasselblad has accepted appointment as Honorary Representative to Sweden.

Mr. Mulder pointed out that recent action to change representation necessitated the appointment of several new district representatives to fill the balance of the 1950-1952 term. He asked for and received approval of a list of appointments. The list will be published elsewhere in the JOURNAL.

Upon recommendation by the Service Medal Committee, it was agreed to award a

medal to Mr. E. C. North for services rendered to PSA. Mr. Mulder exhibited a sample of a Service Medal mounted in plastic suitable for use as a paper weight. This met with favorable reaction.

Upon motion by Mr. Swann, seconded by Mr. Armstrong, it was voted that a charter be granted to the Chicago Chapter to expire at the Annual Meeting in Detroit in October 1951.

Earle Brown reported on plans for the Annual Convention which will be held October 10-13, 1951 in the Book-Cadillac Hotel. The Detroit committee consists of the following:

General Chairman .....	Lyall Cross
Program Chairman .....	Earle W. Brown
Publicity Chairman .....	Eva Briggs
Finance Chairman .....	J. Elwood Armstrong
Registration Chairman .....	Laverne Bevalir
Secretary .....	Walter Fleischmann
Legal .....	Isadore Berger
Pictorial .....	J. Elwood Armstrong
Color .....	Leonard Thurston
Technical .....	Frank Smith
Photo-Journalism .....	Isadore Berger
Movies .....	Angus Dick
Nature .....	.....

The following are incomplete preliminary program plans:

Tuesday night—Registration.  
 Wednesday AM—Registration, Board Meeting.  
 Wednesday afternoon—Industrial photography field trip to General Motors Photographic Laboratory.  
 Wednesday evening—South of the Border Barbecue (supper).  
 Wednesday night—Opening of the Exhibition at the Art Institute.  
 Thursday afternoon—Field trip to Greenfield Village.  
 Thursday night—Movie.  
 Friday AM—Johnny Appleseed program with all divisions cooperating.  
 Saturday AM—TD demonstration of Detroit-style blue toned glossy prints.

The following tentative programs are under discussion, but have not been scheduled definitely.

CD—Duplication of slides—Roger Ross  
 CD—Stereo—W. Savary  
 CD—Fred Bond (if in Detroit vicinity)  
 MPD—Movie of Africa by Hurd

There is ample meeting space on two adjoining floors of the hotel. There will be a style show for women. Following precedent, only general interest items will be considered for evening programs. Every speaker will have a Detroit host for the entire time he is in the city. There is a possibility of having a field trip to Cranbrook on Sunday for those who stay over.

It was agreed that Mr. Mulder should represent the Society at the Santa Barbara convention. Mr. Harkness reported that Tops has prints and slides available which Santa Barbara may use.

Upon motion by Mr. Magee, seconded by Mr. Reich, it was unanimously resolved

WHEREAS The Photographic Society of America held in Baltimore, Maryland, in October 1950 one of the most successful Annual Meetings and Conventions in its history; and,  
 WHEREAS the success of this meeting was due in great measure to the effective efforts of the various committees and the members of the Society residing in the Baltimore area;

NOW, THEREFORE, BE IT RESOLVED by the Directors of the Photographic Society of America, that the thanks and commendation of this Board be expressed officially hereby to all those committees and

individuals who contributed to the success of the 1950 Annual Meeting and Convention.

Mr. Heller reported that \$786.47 has been sent to Headquarters by the Baltimore convention committee as profit from the Baltimore Convention.

Howard Smith reported that 241 had registered for the Northeast Regional Convention as of Saturday afternoon. Registrations were low due to plants working on Saturday and because of delays in mail deliveries resulting from the train strike. The clinics were very popular.

Mr. Harkness presented an invitation to hold the 1952 convention in New York City. It was agreed to refer all data from hotels to the Conventions Committee for consideration.

Mr. McFarlane reported that the Division Honors Proposal Committees are functioning well. They have done much to clarify the honors system and to remove the criticisms of previous years. Mr. L. S. Wilder, because of his serious illness, was notified of his Associateship. Mr. Scales suggested by letter establishment of an honor in the field of professional photography. This suggestion is being considered.

Mr. Heller reported that as a result of renovations, working facilities at Headquarters are now all on the ground floor. A shipping room for print sets, etc., has been made. The Board Room was left intact on the second floor. New lights and wiring, and new copper plumbing have been installed. The addressograph system is being brought up to date.

Mr. Clemmer reported that plans are progressing to have Barbara Green make a lecture tour through the midwest.

Mr. Mulder, reporting for the Permanent Print Trustees, said that 50 outstanding prints from the Permanent Print Collection were hung at Grand Central Station in connection with the Colorama show. PSA was the first organization invited to exhibit there and membership brochures were available for viewers to take. The exhibit was publicized at no cost to PSA.

A letter of resignation from Mr. Cass was read. It was unanimously voted to accept with regret the resignation of Mr. Cass as Chairman of the Membership Committee.

It was unanimously voted that Doris Weber be appointed Chairman of the Membership Committee.

Mr. Mulder reported that arrangements have been made with E. Leitz Inc. for inclusion of a PSA membership folder in the Leitz magazine, "Leica Photography."

Mr. Armstrong reported that a film criticism service is being developed by the Motion Picture Division. The Division has accepted an offer by the manufacturers of Bolex cameras to run a free PSA ad for one year in their publication, "Bolex Reporter."

It was unanimously voted that Norris Harkness be appointed a committee of one to review the problems of publication, publicity, and membership.

The Semiannual Meeting of the Board will be held in Philadelphia on Saturday, May 5.

The meeting was declared closed at 4 PM.

JOHN G. MULDER, APSA, President

GEORGE F. JOHNSON, APSA  
Forestry Building, State College, Penna.

Color transparencies, as we have used them during the past 14 years, are somewhat unpredictable in their lasting qualities. "Thin" transparencies with light blue and light green predominating seem to deteriorate rather rapidly in color quality after several years of rather heavy use. On the other hand, the "dense" transparencies with shades of browns and reds predominating are holding up longer, all other factors being equal. It seems that some slides may retain fair quality up to 15 years or more, while others may become useless in less than half that time.

Experience in the Agricultural Extension Division of the Pennsylvania State College covers the use of more than 40,000 slides, beginning in 1937. Most of the slides produced during the early years have been discarded due to obsolescence or deterioration. Undoubtedly, there has been improvement in the lasting quality of the dyes used since the early days of color slides.

Most heat damage has apparently come from the careless use of the early-designed (1936-1937) 200-watt projectors which did not have adequate ventilation. When properly used, the more recently designed, higher wattage projectors with adequate ventilation are meeting increased favor. A few more years of experience will be required to determine the long-time effect of the more intense projected light on the color-holding capacity of the transparencies. While 1000-watt projection lamps are necessary for effective visual work under some circumstances, we hold the use of this high wattage to a minimum because of the increased danger of deterioration to the slides.

Keeping slides filed in a dark, cool place and reducing duration in a projector to a minimum are conditions likely to prolong the useful life of color transparencies.

While occasional slides may hold up quite well for 15 years or more, any one who expects color slides to retain their technical quality like the paintings of the "Old Masters" are apparently doomed to disappointment.—G.F.J.

#### Last CD Fee Removed

Beginning with the new season of the National Club Slide Competitions in the fall of 1951, any club which is affiliated with the Color Division will not be charged a fee for entering the competitions. Previously, PSA clubs have paid \$4.00 and non-PSA clubs \$6.00. These fees will remain the same for non-Color Division clubs. With this change goes the last charge by the Color Division for any service or activity to any of its members.

The season just ending has seen more than 100 clubs competing for the ribbons, medals and plaques. It is expected that next season will see many more clubs in the contests held bi-monthly from October to

June. One feature of the competitions, which are judged in a different city each time, is the comments made on each of the slides by the judges or competent color workers. These are returned to the makers in the hopes of being helpful.

Entry blanks and additional information regarding the competitions may be had by writing to the supervisor, Merle S. Ewell, 1422 W. 48th Street, Los Angeles 62, California. If members of your club are making color transparencies (up to and including 5 x 7) we suggest that you write for an entry blank at once. These must be returned to the supervisor by September 25. The deadline for the first contest will be October 20, 1951.

#### Color Features at Detroit

Many "how-to-do-it" features of interest to color workers have been planned for the Detroit PSA Convention, October 10 to 13.

It is only natural that color, the newest phase of photography, should have its share of new methods. CD will bring you one feature so new that it has not yet been announced to the world. It will feature Rodger Ross, and his newly developed method of duplication of color transparencies. He has promised to show how to do it, and with very little more than our present darkroom equipment, and we will get faithful reproduction too. This has been the need of all color workers ever since the first color transparency was taken. Rodger Ross, who is with the National Film Board of Canada, claims that he can show any good worker his method.

Color fans will be vitally interested in the Johnny Applesseed Clinic. Johnny and his stalwarts will answer any question that may be plaguing the color worker. All the experts ask is that you bring along good, tough questions.

The fellow who only "shoots color" is not forgotten either, for he may bring his slide before a panel of experts for evaluation. If by chance he is interested in lighting for color portraits, he may watch Maurice LeClair demonstrate a simple yet remarkable method of lighting a subject to bring out all of the character shown in the face. Maurice will demonstrate with models from the audience, and at the same time will show the most beautiful color portraits ever produced, and by the method he is demonstrating.

Color nature folks will certainly want to hear W. H. Savary demonstrate how he manages to make his excellent nature pictures. He will tell how he solves the problems encountered when using his long lenses. They will also want to hear Helen Manzer, APSA, as she shows her adventure-packed slides on "Unbelievable Utah," complete with its Goblin Valley. It is truly an extraordinary show.

There are other treats in store for CD members, and they deserve top billing too, but we will tell you about that later. We ask that you watch your JOURNAL and Bulletin for further releases.—LEONARD A. THURSTON

#### New Service for Clubs

A new Color Division project of special

interest to all camera clubs with color slide workers has been announced.

This project is being set up to facilitate the exchange of sets of color slides among clubs by means of a published directory of all clubs having slides sets which they are willing to lend to other clubs. The publication of the directory is planned as an annual feature in the Color Division Section of the September PSA JOURNAL.

Full information can be secured by addressing inquiries to Karl A. Baumgaertel, APSA, 353 31st Ave., San Francisco 21, Calif.

#### Color Division Award

The Color Division has established a service and/or accomplishment recognition, to be known as the PSA Color Division Award.

Any individual, group of individuals, or organization are eligible for this award. Membership in the Color Division or the Society are not necessary, but only Color Division members can propose granting the award. The number of awards (a sterling silver medal) will be limited to six a year.

Application forms and complete information can be secured from the chairman of the awards committee, Mrs. Blanche Kolarik, APSA, 2824 S. Central Park Avenue, Chicago 23, Illinois.

#### Why Not a Color Clinic?

Has your club tried a color clinic?

Chicago Color CC recently staged such a program, with four "slide doctors" on hand to diagnose and prescribe for "ailing slides." In the advance announcement to members, Chicago Color inquired: "Do you have a sick slide? Are you suffering from fuzzy spells? Are you off color? Is your center of interest too high?"

Some time ago another Chicago club, Green Briar, instituted an additional meeting each month as a continuing color clinic for members' slides. With two hours for each clinical session, Green Briar uses one hour for an instructional program on some phase of color photography; during the other hour ailing transparencies are projected and given a thorough overhauling. One experienced "color doctor" is chosen to make the primary diagnosis; then any or all of the other consultants chip in with suggestions.

In planning a color clinic, invite members to bring from two to four "sick" slides—the exact number depending on the size of the club and the time available. Stress the chance to present anemic slides which the member feels reluctant to enter in regular club competitions, or shots which, for some unforeseen reason, haven't turned out as planned.

The consulting panel should, whenever possible, include a sound man on composition and color harmony; one or two technical specialists who know color temperature, filters, types of film, and the like; plus a skillful practitioner in still life, portraiture, abstracts, or whatever unique talent the club has available.

It is important to keep the clinics informal. Green Briar's experience shows that the chance for a free interchange of ideas

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bring to the clinics as many of the better shooters as novices. Give everyone, beginners included, an opportunity to air his opinions; let the slide-maker explain just what he was trying to do with that picture which went wrong.

Even so elementary a topic as proper mounting, titling, and spotting may develop into a lively and provocative half-hour. If possible, give a non-commercial demonstration of some of the binders on the market (Leitz Bindomat, Compco, etc.); then let a couple of the boys who "roll their own" show how they do it. And an on-the-spot test of the relative merits of glass mounts, SVE binders, metal snaps, and other types would be interesting. For a quick demonstration mount rectangles of blue litmus paper, instead of transparencies. Drop the mounted rectangles into a weak acetic acid solution, and check the time until the acid solution seeps through and the litmus paper turns red.

For the beginners, the color clinic can help get red corpuscles into those palmed exposures. For the old-timers—well, they're generally human enough to enjoy the role of "Doctor!"—H. G. MITCHELL

### "To-Day's Best" Color Slides

Presentation of "To-day's Best" color slides was a high spot of the 1951 Topics in Photography program in New York City.

The color slide program was under the direction of Paul J. Wolf, APSA, secretary of Color Division and past president of the New York Color Slide Club, ably assisted by Alois Chrastil, Dr. Richard B. Pomeroy, and Joseph J. Harley, APSA. The slides shown were by a group of the top-ranking international color slide exhibitors of the United States and Canada, gathered together on an invitational basis for a show entitled "Today's Best in Photography." These fine slides were augmented by examples of the work of some of the outstanding local exhibitors and the "Slides of the Month," from the monthly competitions of the Metropolitan CCC Council.

The slides were arranged into a continuity based on seven categories: travel; patterns; human interest; nature; commerce and industry; sophistication and moods, and were shown with a musical accompaniment. Spontaneous applause by the audience and their clearly audible "oohs and aahs" plainly showed the high quality of the slides. The newspapers, in reporting the show, all remarked that the color slide presentation was the high spot, and all those who had a hand in the show are to be congratulated.

The following are the exhibitors whose slides were shown:

Louise C. Asner; Wallace G. Asner; Raymond F. Ahearne; Eleanor Bahnen; Karl A. Baumgaertel, APSA; R. S. Beebe; Rev. Herman Bieleberg, APSA; W. J. Blackhall; George F. Blaha, APSA; Ted Booker, APSA; Glen Brookline; Jack Cannon; Dr. M. A. Chantler; R. L. Clark; Bruce Cole; Louise Cramer; Howard E. Foote, APSA; Robert Goldman; Harry Haines; Edward A. Hill, APSA; R. B. Hensen; Charles A. Howe; George F. Johnson, APSA; Hubert J. Johnson, FIPA; Blanche Kolarik, APSA; Russel E. Kriete; Thomas Limborg; Helen C. Manzer, APSA; Charles B.

McKee, APSA; Lorena Medbury, APSA; Amy A. Miste; Emil Muench, FIPA; B. J. Ochauer; Dr. R. B. Pomeroy; Lloyd Robinson, Jr.; Mabel Ross; Dr. Fred J. Ruck; Warren H. Savary; Art F. Shea; Cyril F. Smith; Dr. S. Wayne Smith; Eric Sorenson; George F. Steck; Fred A. Tietzel; J. J. Tillbeck; Bertha S. Townsend; Lewis A. Trapp; Sam J. Vogan; Mrs. C. K. Walgreen, APSA; Theresa Whiteside; Paul J. Wolf, APSA.

The Metropolitan CCC has announced that all those whose slides were shown at Topics will receive a certificate attesting to their participation, as well as a copy of the program.

### Coming Color Exhibitions

Salt Lake City, July 8-15, deadline June 23. Four slides, \$1. Forms: Joseph Gill, 2268 Windsor St., Salt Lake City, Utah.  
Hawaii, July 16-19, deadline June 30. Four slides (2x2 or 2 1/2x3 1/2), \$1. Forms: H. E. Ajamian, 2551 Manoa Rd., Honolulu, Hawaii.  
Hartford, Aug. 1-18, deadline July 10. Four slides, \$1. Forms: Raymond Leblanc, 234 S. Quaker Lane, West Hartford, Conn.  
Southgate (England), Sept. 10-22, deadline Aug. 11. Four slides, \$1. Forms: W. J. Linbird, 22 Wynchgate, London N 14, England.  
PSA, Detroit, Oct. 10-13, deadline Sept. 7. Four slides, \$1. Forms: Isadore Berger, 2200 National Bank Bldg., Detroit 26, Mich.  
Tulsa, Oct. 8-9, deadline Sept. 30. Four slides, \$1. Forms: Frances Elserman, P. O. Box 2077, Tulsa, Okla.



HARRY R. REICH  
286 Schenck St., N. Tonawanda, N. Y.

### Underwater Life

One phase of Nature Photography that offers untold opportunities and which can promote so absorbing an interest that one can even forget his television set for days on end is the photography of water-born creatures of the pond and stream.

My choice of subject matter for this column is influenced by an analysis of submissions to recent Nature Exhibitions which I have viewed. This analysis reflects a preponderance of prints of Birds, Flowers, Moths, and Animals, and the transparencies follow the same general pattern. True the best pictures of these more or less trite subjects are still to be made, but why not produce something new and different? Let the specialists in these fields go on and perfect the offerings in their own chosen branch of nature photography. Prints and transparencies of water-born creatures are exceedingly rare.

Equipment for this type of photography is relatively simple and not too expensive, nor too difficult to obtain. First, it is necessary to provide some facilities in which to store the subject matter. A few small two or three gallon aquariums or, for that matter, a couple of old battered dishpans will do. Then it will be necessary to fashion a square or rectangular scoop of fine mesh wire netting (most hardware stores carry a one eighth inch mesh chicken wire) to be attached to the end of a broomstick or other suitable pole for use in dredging the bottom of the pond or stream.

One trip to the pond and half a dozen dredging scoops of the bottom should pro-

vide a world of material that will keep you busy for weeks or even months, if you are energetic. Anything that crawls, wiggles, or swims should be removed from the scoop and placed in a container. Some of the pond water should also be taken home in which to keep the subjects, and the storage aquariums should be about half filled with this water. It will amaze you to discover how simple it is to interest your son, or a few of the neighborhood boys, in this new game of gathering specimens for the work. Feeding the stock doesn't pose much of a problem if a small amount of the vegetation brought up by the scoop is placed in the storage tanks. Many of the specimens will feed either on this vegetation or on each other.

After your storage containers are filled, you will probably be interested in knowing what you have corralled as subject matter. A reference to some good Natural History Manual will reveal that you have obtained the larva of many of the various flies that are water-born, such as the Dragon Fly, the Damselfly, the Dobson Fly, the Stone Fly, the Caddis Fly, the May Fly, and even the lowly Mosquito. You will also find that you have a number of the different types of water bugs and beetles, among them the Whirligig Beetle, the Water Scavenger Beetle, the Diving Beetle, the Water Boatman, the Back Swimmer, the Giant Waterbug, the Smaller Giant Waterbug, the Water Strider, and the Water Scorpion, etc. You will find also in your collection various species of marine life which abound in the pond and stream. There will be Tadpoles, Fairy Shrimp, Fresh-water Shrimp, Crayfish, Leeches, and even some baby fish.

While straight photographs of this marine life would offer interesting and refreshing material for the Nature Exhibits, the real value in this type of subject lies in the feeding habits of these water-born creatures and in the metamorphosis from larva to insect. As mentioned before many of these creatures feed on each other and are voracious eaters. Their attack upon each other is often exceedingly vicious. This is particularly true of the larva of the Dytiscus Beetle which attacks so viciously that it has earned for itself the title Water Tiger. In the recent Graflex contest a print of two of these creatures, entitled "Under Water Combat," was awarded a \$100 prize.

Different setups are used to photograph the two most interesting phases of this marine life to the best advantage. Let us first discuss the metamorphosis from larva to insect. For this purpose a small plate glass aquarium of two or three gallon capacity, with the side walls thoroughly cleaned, should be set at a convenient height for the camera and filled with water to a depth that will allow the camera lens to pick up sufficient field between the water line and the top edge of the aquarium. Then introduce some of the various fly larva, and submerge some heavy reeds or light twigs so as to allow the upper ends to project above the water line.

The purpose of these reeds or twigs is to provide a means for the larva to leave the water to accomplish their metamorphosis as most of the larger of the flies leave the water for this purpose. Some of the



smaller of the flies, however, do not leave the water but discard their cases in the water, just below the surface. In either case the change may be photographically recorded. When it is noticed that any of the larva leave the water and attach themselves to the twigs, that is the time to set up the camera, focus on the subject, and be ready to record the transformation. When the larva has selected the twig and come to rest, there is little likelihood that they will move from that spot until the insect has emerged from its case.

Either a miniature camera with a long focus lens and provisions for focusing, or any camera with double extension bellows may be used. The lighting should be placed much in the same position as for copying, that is from a forty-five degree angle from both sides of the camera. Either synchroflash or electronic flash is most efficient; however, flood light can also be used. A lens hood is a requirement for this work, and it is advisable to shield all metallic parts on the lens bed.

To photograph marine life while feeding, it is necessary to observe the various larva while in the storage containers and note which of the other water life they are wont to attack. Colorimeter cells are the best containers for this type of photography. They may be obtained from chemical supply houses in various sizes from two by two to four by four inches. The larger size is probably best. The inside measurements are four by four inches and about three quarters of an inch in depth from front to back. You can see, therefore, that a depth of field of three quarters of an inch will cover the subject in any position in the cell, and the camera lens may be stopped down to accommodate this depth of field.

The chosen subjects should be placed in a container of fresh clear tap water for a short time. Then the colorimeter cell should be filled with distilled water and the subjects introduced therein. The close proximity of the subjects will usually result in an attack in a very few moments. Again multiple synchroflash or electronic flash is the best light source providing sufficient light to enable stopping down the lens and sufficient speed to stop the action of the subject. The camera to use for this type of photography should have double extension bellows and a reasonably short focal length lens in order to produce a fair size image.

### New Project

The PSA is interested in ways and means for expanding its membership, and with this thought in mind has been looking for suggestions that might aid in interesting other groups to come into the fold.

The Nature Division realizes that most of the Garden Clubs throughout the country include in their membership many ardent color photographers, and therefore these clubs offer a fertile field from which to recruit new members for PSA and for the Nature Division. We might be able to reach these people if we could offer them some service that would make them PSA conscious. It is our thought that a set of color slides covering gardens from various parts of the country, showing the type

of flowers, shrubs, vines, etc., native to the locality would be interesting to the garden club members and would awaken a response from them that might make them wish to become PSA members. With this as our goal, we are asking the members of the Nature Division, wherever you may live, to make a few color slides of gardens in your area and submit them to Ruth F. Sage, Nature Division secretary at 49 Johnson Park, Buffalo, New York. The best will be made up into a set for scheduling to Garden Clubs for an evening's program.

Let us have a real response to this project and convince PSA that the Nature Division is on its proverbial toes.

*And be sure and make a date for the big PSA Convention in Detroit, October 10-13th.*

### Print Contest

The January print competition was judged in Buffalo, N. Y., by Dr. Gordon B. White, of Port Colborne, Ontario, Canada; Robert C. Hermes, and Louis Quitt, both of Buffalo. This contest was rather disappointing in view of the fact that only 36 prints, by ten different makers, were submitted. The winners were as follows:

Medal Winners: "Crane Flies," by Ray Wolfe, Portland, Oregon.  
"Flying Bee," by Ben Kautson, Alameda, Cal.  
"Miranda Auranita," by C. L. Herold, Houston, Texas.  
Hon. Mention: "Outward," by Eugenia Buxton, Memphis, Tenn.  
"Button Bush," by Jane Campbell, Coal City, Ill.  
"Cobra Ready To Strike," by Ben Hallberg, Brookfield, Ill.  
"Skunk Cabbage," by Miles R. Blech, Jackson, Mich.  
"Wind Swept," by Dr. R. A. Albray, Maplewood, N. J.  
"Tea Time," by Mrs. C. E. Williams, Detroit, Mich.

## STEREO

OWEN K. TAYLOR

New thrills await you, your family and friends if you have not yet tried your hand at Stereo Photography. Never again will your wife or mother-in-law complain about the money you spend for photography, if you will just once show them a few stereo pictures. Stereo pictures of the baby will come to life when viewed so that everyone will proclaim the marvels of your skill. There's fun and thrills in stereo which you cannot enjoy through any other medium. Pictures come to life in three dimensions in a manner that is almost magic. And when you get to projecting your stereo slides and learn how to bring the image off the screen over the heads of your audience, you will be a magician. Stereo travel shots and pictures of our colorful west and the national parks are so wonderful in colored stereo that you will rarely look at your flat black and whites again.

### Stereo Is Easy

For the average amateur photographer who reads PSA JOURNAL, stereo is easy

and you can start with very little expense. Any photo dealer will loan, rent, or sell you a modern 35mm stereo camera of the type which has its two optical systems at a predetermined fixed spacing. This spacing is known technically as the "inter-lens distance" and theoretically is the separation or distance between the human eyes. Having two optical systems thus separated, the camera creates two dissimilar images which are fused in viewing, thus reconstructing the three dimensional effect we see. Your dealer will have your shots processed and mounted for you and will sell, loan, or rent you a viewer so that you can enjoy a new thrill from photography.

Although the camera has two lenses, two shutters and two diaphragms, they are usually coupled together so that you only have to know the simple fundamentals which govern your shooting in straight two dimensional photography. (Of course, you can make stereo pairs of slides with single lens cameras through the aid of a slide bar or rack. And by careful focusing and composing you can do it too by moving your camera to the right or to the left a given distance to create two dissimilar images on the same horizontal axis. In these cases, however, your two frames must not have in them anything which can move between your first and second shot.) Assuming that you now have one of the new type stereo cameras, here are a few simple suggestions which will enable you to create good stereo pairs for either hand viewing or projection.

### Foreground Important

Select foreground subjects. If your subject is at or more than about 50 feet distant, then be sure that your shot includes some nearby object and that this object is in sharp focus. And, of course, always have your principal object, subject or material in critical sharp focus. Always use your depth of field or depth of focus facility to its fullest advantage. You will rarely, if ever, leave your focusing indicator at infinity. Consult your depth of focus tables and place your indicator at the point which permits the foreground and most of the middle distance to be within sharp focus. For real close-ups have a background and have it in sharp focus.

Be sure your camera is level from right to left. You can tip it downward or upward on the vertical axis but never on the horizontal axis if you want good stereo slides.

Use a tripod if at all possible. You can, if you shoot fast exposures and if your hand is steady, get satisfactory results without a tripod, but you will find results far superior when you use one.

Use a light meter and concentrate on absolutely correct exposure. In color remember you are limited to a range of less than five to one between your brightest and darkest areas. Take it easy and get the correct exposure for best results.

### On Composing

If your camera is equipped with a  
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viewer between the two optical systems, be sure that your close up subjects are not too near to the right or left edge of the viewer. The reason for this is that your left image has more material to the left and your right image has more material to the right of your viewer than you see when you look through the viewer. Some camera designers have taken this into their calculations, others have not. Allow plenty of margin both right and left of that blonde (or the missus) when you take close ups.

Distant open scenes must have an object in the nearby foreground or you will get no stereo effect. Framing is always good but in stereo your framing material must be in sharp focus. If your picture is sharply focused on objects at 50 feet and over and if you have material closer to the camera than ten feet and not in sharp focus, your results will not be pleasing. The usual principles of good composition for straight two dimensional photography with some exceptions will also apply to stereo.

Some subject matter that makes particularly good stereo effects would be objectional for normal work. For instance, a strong leading line, such as a fence leading to a center of interest in the middle distance or beyond, will make a good stereo composition when the nearby point of the fence is just off the center of your composition. In straight shooting you would want this type of matter well over toward the right or left edge. In stereo it is better near the center.

In summation we can state a principle that for a fixed inter-lens space of  $2\frac{1}{2}$ " the best subject matter for stereo composition lies in the near foreground or near middle-distance. The distance for good stereo changes as we progress in the art and can manage to vary the inter-lens spacing. It is closer in for a lesser inter-lens spacing and farther out for a wider inter-lens spacing. Don't worry about all of this now, just be sure that in the beginning you shoot only foreground and near middle-distant subjects or always have some object in the foreground and you will get excellent results.

This is written with the assumption that you will shoot your first stereo work in color. And we highly recommend that you do for it is the advent of color that has revived the ancient art of three dimensional photography. Moreover color adds to the magic of three dimensions.

### After Exposing

From this point forward if your pictures were made on color film, chances are you will have nothing more to do until your slides are returned developed and mounted ready for viewing and/or projecting. Get the thrill of hand viewing and of seeing new excitement from your family and friends when they view your work before going into the question of projecting your slides. Next month we shall tell you about mounting your slides and how to get best results from projection. Meanwhile get the thrill of three dimensions and good shooting.

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## CAMERA CLUBS

H. J. JOHNSON, FPSA  
2134 Concord, Chicago 47, Illinois

### Attention Club Editors

Complete scoring of your bulletin, written suggestions, and an opportunity to win medals and ribbons are yours if you enter the third annual International Club Bulletin Competition, sponsored by the PSA Camera Clubs Committee.

Deadline for entry is July 11, 1951.

Any of the following issues of your bulletin may be entered: Oct. 1950, Nov. 1950, Feb. 1951, Mar. 1951, Apr. 1951, May 1951. Send three copies of whichever issue you select to H. J. Johnson. No form or entry fee required of PSA clubs.

Three copies of the entered issue are required because each of three judges will work independently of other judges in scoring each bulletin. The score sheets and the judges' suggestions and comments are returned to the bulletin editors.

Each bulletin will be rated on Interest and Newsworthiness, Stimulation to Club Activities, Service or Usefulness to Club, Layout, and Typography.

There will be two classifications: (1) printed bulletins; (2) mimeographed, offset, etc.

Council bulletins are not eligible this year, nor are anniversary or directory issues.

Non-PSA clubs may enter this year, but they will be required to pay an entry fee. No cost to PSA clubs!

### Junior Club Memberships

Although many clubs do not have age limitations for membership, most of them do not encourage high school members. However, this age group has valuable potentialities and should be carefully considered by each club. In previous reports we have indicated various ways of handling this age group. Here is another variation as outlined by the *Brooklyn CC*:



REDECORATING

Robert George

Form a Junior Membership Group, open to applicants 16 to 18 years of age. Limit the number, in the beginning at least, so that each may receive the individual attention required.

Screen applicants carefully according to ambition and aptitude and require signed approval by a parent and the dean or principal of any school they may be attending.

At the age of 18 they automatically become senior members, or in event they enter armed forces they become eligible for senior membership upon their return.

Assess very moderate dues, perhaps 75¢ per month, which is less than the average cost of upkeep of each member.

Use of studio and darkroom to be included; however, only when accompanied by a senior member. Rather than a restriction, this affords the benefit of the advice and help of a senior when using these facilities.

Attendance at the club's instruction courses from basic to advanced be required. Courses are free to members.

Conduct print contests quarterly for the junior group; separate from the senior competition. Open subjects only.

They would enjoy all the other rights of members, including voting, benefits of cooperative buying, field trips, etc. Encourage their entries into scholastic and junior photo contests.

There is no doubt that these youngsters would develop into future exhibitors and improve our own viewpoint and standing, while it would give us an opportunity to do something constructive regarding juveniles in their more impressionable and formative age.

### Competition Standings

With two contests to go, the Kodak CC was leading in Class A in the competition and Central California CCC was leading in Class B.

In the third contest, the individual prize winners were J. H. Applegate (Grosse Pointe) "Sineus of Commerce," Robert George (Baltimore) "Redecorating," A. Aubrey Bodine (Baltimore) "Industrial Power," and Lawrence Spaven (Kodak) "Diagonal in Tile."

Leading clubs (the top quarter in each class) are as follows:

Class A	Points
Kodak CC	247
Baltimore CC	245
Detroit Photo Guild	236
Chicago Green Briar	218
Channel City CC	217
Detroit Silhouette	216
Boston CC	214
Chicago Lawson	205
Class B	Points
Central Calif. CCC	193
Santa Maria (Calif.)	179
Blackhawk (Iowa)	175
Memphis CC	167
San Luis Obispo	167
Lens and Shutter (San Bernardino)	164
North Shore (Mass.)	163
Shorewood (Milwaukee)	161
Bartlesville CC (Okla.)	160
Berkeley (Calif.)	159
Charlotte (N. Car.)	159
Costa Rica	156
Owego (N. Y.)	154

### From the Clubs

Many clubs have auctions. Here is advice worth consideration: "An auction conducted by a capable auctioneer is always enjoyable and profitable to anyone. Those in attendance buy various gadgets, which they probably would never buy otherwise; but sometimes one finds an article that is not as represented. All articles to be auctioned off should be in good condition, and if not, should have



SINEWS OF COMMERCE

J. H. Applegate

been stated as so. We know there is a saying, 'Buyer Beware,' but to a friendly group this should be an unheard of phrase. No seller should intentionally misrepresent an article just to get rid of it as this only leads to hard feelings all along the way." (From the *Springfield Photographic Society's "Exposure."*)

We like the sportsmanship and spirit of the *Focus Club* (Colorado Springs): "True, the *Focus Club*, in doing some of the things it has, is doubtless competing in too fast a company. It has stepped out of its class into bigger league each time. But by its very doing this, it has learned things and has maintained a high level of enthusiasm and has achieved some measure of success.

"Various members of our club entered 34 prints in the Great Falls show. Two black-and-white prints and one hand-tinted were accepted. It is only natural that all the rest of us were disappointed. Every amateur, such as our membership consists of, hopes that his pictures, made by painstaking work, will be recognized by a competent judge.

"All those who tried and failed can find solace in the thought that at least they belong to an organization that is 'doing things.' For example, the Fine Arts Center show; the Colorado Springs Inter-club show; the PSA Color Slide Club Circuit; and by no means the least of all, our own program this month of interpreting in pictures the impressions inspired by the poem 'Upper Lands.'" (*Rangefinder*.)

Everett (Mass.) CC's "Viewfinder" lists neighboring clubs which welcome visitors and states: "Any of the clubs listed will go out of its way to make visitors welcome. The writer has visited many of them, and has always been made welcome and has always had an enjoyable evening. Why not get that friendly visiting habit and take in an occasional meeting at some of the listed clubs?" Camera club members will find it instructive to visit a few other clubs and

see how they function. "Travel is broadening!"

*Kenosha Movie and Slide Club* was one of the co-sponsors of the annual color slide exhibition in the southern Wisconsin area. What makes their show different is that after the projection a "clinic" is held for the benefit of those whose slides were out of the prize class or failed acceptances.

From the *Montreal Amateur Photographer's Club's* bulletin: "Speaking of color brings to mind a story which we heard recently. A certain housewife was leaving on a vacation and decided to have her living room redecorated while she was away. She told the painter, who had agreed to do the work, that the color she wanted was blue. 'I do not know what the name of the shade is, but here it is on this ash tray. All that you have to do is match this.' For two days the painter struggled to match the difficult color of the ash tray. When the lady returned from her vacation, she was delighted with the result. The match, she said, was perfect. 'And to this day,' says the painter, 'she does not know that I repainted the ash tray with the same paint I put on the walls.'"

*North Shore (Mass.) CC*: "The judge will not only review the prints entered in this competition but in addition we have asked him to look over any problem prints our members have and tell us what they need to put them over. All you do is bring them in with the negative if possible, and write on the back of the print a brief description of your difficulty. It is not necessary to have them mounted." (*Bulletin*.)

*New York Color Slide Club*: "We promised it, and now we are ready! Classes are being formed for instruction on the following: Pictorial, Landscapes, Nature, Portraiture, Abstract and Still Lifes, Art, Beginners." (*"Rainbow"*)

*Sierra (Sacramento) CC*: Prospects for the PSA Club Slide Competition "are filed in the club slide box and are reviewed at the Board of Directors meeting preceding the next competition. As the slides are viewed the Board members pick out the six slides that will represent the club in competition. No attention is attached to whether or not the slides originated in Class A or Class B, or whether it placed 1st, 2nd, or 5th in the club's own contests. Where two or more are tied for choice, it is the policy to choose those which represent the work of different members and are more diversified in nature and interest." (*"Gamma-gram"*)

*The Camera Club (N. Y.)*: Editors and officers who have not seen a copy of this club's new "Camera Notes" ought to! Maybe editor Helen Covey Milius, 121 W. 68th St., New York 23, N. Y., will send a sample copy if you send her a stamp.

*Chicago Color Camera Club*: "If a single rose is placed upon a pile of potatoes, the rose becomes the center of interest. If a single potato is placed upon a bunch of roses, it dominates and becomes glorified." (*"Color Club Projector"*)

*Green Briar (Chicago)*: "Up to six prints may be entered in the Camera Clubs Association annual print show. Again Green Briar will pay the entry fee for any of its members." (*"Honorable Mention"*)

*Nashua CC (N. H.)* asks members whether they want a monthly bulletin. Yes, and show club's city and editor's address.

*Pictorial Photographers of America (N. Y.)*: "Our members have recently expressed an opinion, not yet a wish, that adoption of the A and B group classification in monthly competitions, instead of the present (1) group might be interesting. It might be of greater encouragement to those who sincerely consider their work presently to be of B group timber, if they were able to enter in that group. Perhaps something more might be gained by competing as such, while aiming at the A group. It seems that our present method of rating prints and slides, by competent judges, with the judge commenting upon each and offering constructive criticism, together with our



DIAGONAL IN TILE Lawrence Spaven  
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Print Clinics, has so stimulated and renewed interest in the competitions that our entries have reached the point in number where we might conduct the two groups, A and B." ("Light and Shade")

*New Westminster (Br. Colum., Canada) CC:* "Assigned subject calls for 'Advertisements.' Pictures will have no captions or titles (as you call them) on the front of the mount. Any written matter must be actually in the negative. In other words, your print must actually tell the whole story . . . by a commercial advertisement print." ("Reflector")

*Oakland (Calif.) CC:* "How about all those slides you were going to dig out and give us to send Karl Baumgaertel (353 31st Ave., San Francisco 21, Calif.)? You know what they say about good intentions! To which we might add that the slides you haven't taken time to cull out yet, aren't giving any enjoyment to the boys in hospitals all over the country. And with the added demands caused by the present situation, thousands of slides are needed." ("Panoram")

*Ridgewood (N. J.) CC:* "There is not too much difference between the painter and the photographer, according to Mr. Reilly, himself an expert in both fields. The painter must learn to draw, paint, and make a picture; the photographer has the first and last done for him by the camera, which is the cause of the painter's gripe against the photographer,—that the camera does everything. Nor does the photographer have to study anatomy before he makes portraits, or make color charts and learn the language of color; he buys Kodachrome and takes the picture. Of course, there are hundreds of painters who can draw and paint, but who can't make pictures. Many photographers can't either. Photography won't take the place of painting, neither will painting take the place of photography. What the painter and the photographer do is different, but the end is the picture. Each must be a problem solver, for every picture is a problem. DaVinci and Michelangelo solved many problems, they were given jobs to do and had to plan how to do them. For that reason the best training

for artist or photographer is the assigned subject, where the worker must put certain things together to make a picture. The good artist or photographer sees and knows how to put together." ("Focal Plane")

*Retlaw (San Francisco) CC* "introduced something new in the way of night field trips by having two caddies present,—not for golf but for shutterbugs. They carried the tripods, cases and flashbulbs."

Annually Salt Lake City holds a "Camera Carnival" with clubs and photo stores participating. This year, the *Salt Lake Photochromers* decided to let its women members handle all details of its part in the program. They did the club proud, putting on "Parade of the Seasons" in slides, with background music.

*Photochrome Club of San Francisco*, "member of the San Francisco Federation of Arts, of the PSA, and of the Central California Council of Camera Clubs."

*Southgate Photographic Society (England):* "We have grounds for especial satisfaction in having staged so successfully our first Color Slide Exhibition. This success, as we all know, was due not only to efficient management, but also to increased support from the United States following our affiliation to the PSA. We have the knowledge that we are the first club in this country to run such an exhibition. In weighing up the pros and cons of our exhibition, we should do well to remember that it received a high honor from the PSA in being accorded special recognition for efficient management, with tangible expression in the form of medals placed at our disposal for future use as awards in such exhibitions." ("Bulletin")

*Troy (N. Y.) CC:* "The main feature of the meeting was the showing of the 24 prints of the PSA Camera Club Print Circuit. The pictures were good, but not so good as to be discouraging to our own members. It was interesting to compare pictures and see what other clubs of our caliber are doing." ("Chatter Snapper")

*Tulsa CC:* "After the lecture of 'Glass Photography,' the members engaged in practicing the points which had been demonstrated. Under the lecturer's supervision, the members set up various scenes and photographed them with the understanding that final prints must be submitted next month at the first meeting." ("Ground-glass")

*Twins City (Mich.) CC:* "The team plan is for fellows interested in working in a group on certain picture subjects, with one of our more experienced members as team captain. Each team will plan its own program of picture taking activity regarding their subject. At the end of the course, the various teams' work will be shown for judging and comment by the whole club." ("Viewfinder")

*Utica (N. Y.) CC:* Under "Cut me out and put me in a handy place" is the itemized list of meetings for the next four months. ("Newsbulletin")

*Victoria (Br. Colum., Canada) CC:* "With regard to our Tyro Competitions with a limit of 8x10, we feel strongly that as considerable interest is being shown, it will tend to increase our membership. Here



STUDY IN LINES

R. Duffield

again we should like to bring up a matter which has been discussed in the past but not acted upon as a club project—the question of the more advanced members or workers holding out a helping hand to the Tyros by actually assisting them in their work. If each of these members let it be known that he or she would personally assist one or two Tyros in their actual darkroom work, we feel that it would increase the interest and activity of the members, and at the same time strengthen the spirit of cooperation, without which no club can hope to prosper." ("Close Up")

*Washington Camera Club Council:* "Editor Fred Quellmaiz was flattered to learn that PSA JOURNAL made our 'acceptable' list. It received that rating because its writers are saying what they think without commercial motives, and for the wide variety of subject matter placed before people with divergent interests in the many phases of photography." ("Photo Northwest")

Neither Mexico nor Brazil has a camera magazine, but the *Club Fotografico De Mexico* and the *Foto-Cine Clube Bandeirante* publish bulletins which are actually photographic magazines and could become the equivalent of camera magazines in this country. The "Boletin" of the Mexico club is 44 pages, printed, and well illustrated. The "Boletin" of the Brazil club is 34 pages, also printed, and well illustrated. And both are well edited!

## Print of the Month Contest

The March Print of the Month Contest was judged at Baltimore, Maryland, and the judges Hugh Higgins, Vernon Kisting, and Ernest C. North announced the following results:

### Beginners Group, Pictorial Class

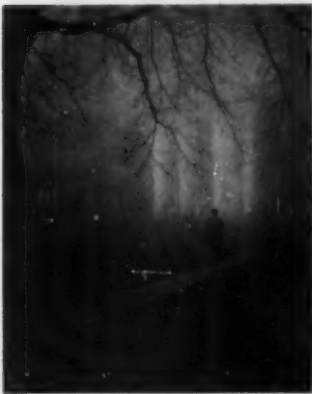
- 1st—Rolan Duffield, "A Study in Lines"
- 2nd—Charles J. Perry, "Adeste Fideles"

### Beginners Group, Nature Class

- 1st—Charles J. Perry, "Toward Sundown"
- 2nd—Winsor B. Day, "Snow White"

### Beginners Group, Action Class

- 1st—Donald Becker, "Fire"
- 2nd—Charles J. Perry, "Texas Touchdown"



CAMPUS MIST

Wilson Browne





FISHERMAN

H. T. L. Ho



SHRINE

H. C. Kyllingstad



WOODPECKER

Edwin J. Howard



THE KING

E. W. Brown

*Advanced Group, Pictorial Class*

1st—Wilson Browne, "Campus Mist"  
2nd—H. C. Kyllingstad, "Santa Rita Shrine"

*Advanced Group, Nature Class*

1st—Earle Brown, "The King"  
2nd—Ed. J. Howard, "Female Downy Woodpecker"

*Advanced Group, Action Class*

1st—Eva Briggs, "Caught in the Act"  
2nd—Earle W. Brown, "Cruising"

*April Contest*

The April Print of the Month Contest was judged at Pittsburgh, Penna., and the judges F. Ross Altwater, Paul Wolfe, and Russell Smith picked the following:

*Beginners Group, Pictorial Class*

1st—Harold T. L. Ho, "Fisherman"  
2nd—Jean Rodgers Oliver, "Indian Bake Oven"

*Beginners Group, Nature Class*

1st—Harold T. L. Ho, "Contented"

*Beginners Group, Action Class*

1st—Ralph H. McCain, no title  
2nd—H. J. Mahlenbrock, "Scout"

*Advanced Group, Pictorial Class*

1st—Wilson Browne, "Freedom"  
2nd—Eugenia Buxton, "Getting Late"

*Advanced Group, Nature Class*

1st—Edwin J. Howard, "Red Bellied Woodpecker"  
2nd—Larry D. Hanson, "Two Snouts"

*Advanced Group, Action Class*

1st—P. N. Mehra, "Around and Around"  
2nd—Lafre Foster, "Basketball"

RIGHT—P. N. Mehra's prize-winning entry, "Around and Around" in the Advanced Action Class.



BAKE OVEN

J. R. Oliver



CAUGHT IN ACT

E. Briggs



Plan now to attend  
PSA CONVENTION

Detroit, Mich., October 10-13

## NEW MEMBERS MARCH 1951

New Member	Nomination
Abrams, Clarence, Cincinnati, Ohio (P)	Dr. G. Adams
DeAlbuquerque, A. A., Fortaleza, Brazil (CMNPT)	Membership
Anderson, Gus I., Anchorage, Alaska (C)	G. Whitehead
Aptecker, Leon D., El Paso, Texas (P)	C. Perry
Archibald, J. G., Fort Monmouth, N. J. (CP)	Membership
Asur, Luther T., Santa Barbara, Cal. (P)	E. Dohy
Basin, Neville, Quebec, Canada (All)	G. Driscoll
Bergman, Reynold L., Milwaukee, Wisc. (C)	Membership
Birdsall, Arthur L., Denville, N. J. (P)	F. Quellmaiz
Blackwell, Lt. H. W., Fort Hood, Texas (CMP)	F. Yates
Blair, Mrs. Eve, Chicago, Ill.	D. Weber
Brautigam, T. M., Chicago, Ill.	Membership
Breer, Thomas C., Grone Pointe, Mich. (NPT)	F. Shell
Brennan, J. E., Shaker Heights, Ohio (CPT)	J. Hay
Brown, Albert N., Chicago, Ill. (N)	A. Packer
Buchanan, Ben B., Bartlesville, Okla. (P)	F. Heller
Bustillo, Dr. Eduardo, Bilbao, Spain	Membership
Butler, Raymond A., Silver Spring, Md. (CMJP)	Membership
Callaway, Miss Bonnie W., New Orleans, La. (P)	W. Whitesell
Canova, Leo L., Fort Hood, Texas (P)	F. Yates
Chamorro, Col. A. M., Managua, Nicaragua (P)	Dr. E. DeVarona
Cheung, C. K., Hongkong (P)	C. C. Yang
Chin, Yung A., Seattle, Wash.	Dr. To
Cooleman, Dr. Clement C., Chicago, Ill. (C)	Dr. C. Cochran
Collazo, Mario F., LaHabana, Cuba (CP)	A. DeMoya
Del Conte, A. C., Buenos Aires, Argentina	J. Magee
Corlazzoli, J. A., Montevideo, Uruguay	Membership
Curlee, Richard E., Waukegan, Ill. (CP)	R. Fullerton
Dean, Walter J., Santa Barbara, Cal. (P)	B. Dolan
Denson, George H., Trenton, N. J. (CP)	E. Brown
Diack, Angus B., Detroit, Mich. (M)	A. DeMoya
Dominguez, Juan A., LaHabana, Cuba (P)	P. Can
Ducker, Peter H., LaCanada, Calif. (CT)	S. Vogan
Duncan, Vere A., Buffalo, Wyo. (CN)	P. Case
Dunnigan, L. B., Royal Oak, Mich. (C)	Flint F. C.
Earles, Lyla, Flint, Mich. (P)	Flint F. C.
Evans, S/Sgt. K. J., Fairfield, Cal. (CNP)	Membership
Evans, Mel, Jersey City, N. J. (P)	D. Simonetti
Farrow, Thomas V., Wilkes Barre, Pa. (P)	Membership
Fisher, Mrs. F. A., Jackson, Mich. (C)	H. Perry
Fisher, Joseph L., San Francisco, Cal. (C)	Membership
Flint, L. L., Santa Barbara, Cal. (P)	B. Dobro
Frank, Mrs. Audrey, New Hyde Park, N. Y. (CP)	F. Quellmaiz
Freohlinger, Richard A., Baltimore, Md. (C)	J. Froehlinger
Fugaro, Morris H., San Francisco, Cal. (J)	Membership
Fujikawa, Tadashi, Honolulu, T. H. (P)	G. Lum
Fujitani, Yutaka, Kapa, T. H. (P)	M. Chu
Greiner, Mrs. M. J., Elmhurst, N. Y. (MN)	Membership
Groak, Irwin D., Chicago, Ill. (CMNPT)	M. Kople
Hamilton, Frederick L., Paget, E. Bermuda (CJPT)	R. Koch
Hanworth, K. E., Hongkong (C)	F. Wu
Hayes, Dr. Warren, Waukon, Iowa (CN)	H. Johnson
Hendrick, Joseph F., El Campo, Texas (JPT)	Membership
Holmes, PFC J. A., San Francisco, Cal. (JP)	Membership
Holt, Miss Agnes M., Phoenix, Ariz. (C)	H. Brown
Houston, H. Clay, Tampa, Fla. (P)	H. Maugeri
Hubbell, Delmer F., Brooklyn, N. Y. (P)	Membership
Huffert, Paul H., Reading, Pa. (P)	F. Moyer
Hunt, Richard A., Lansing, Mich. (P)	B. McMillen
Hunter, Charles W. L., Washington, D. C. (CP)	Mrs. S. Cooper
Jackson, Sam B. A., Cleveland, Ohio (T)	J. Langlotz
Johnson, Ernest G., Lynn, Mass. (CPT)	E. Muller
Johnson, Lawrence L., Lake Alfred, Fla. (CP)	S. Toole
Johnson, Maurice P., Baltimore, Md. (T)	J. Kelly
Jones, Sherwood, Arlington, Va. (P)	H. Jones
Joseph, Mrs. Ernestine, New York, N. Y. (P)	F. Fassbender
Kanehiro, Sam S., Honolulu, T. H. (P)	D. Muramoto
Kazunas, Vitaut, Hartford, Conn. (P)	R. LeBlanc
Kilroy, T. E., Newton, N. J. (C)	J. Weber
Kimbrough, W. F., Chattanooga, Tenn. (P)	H. Jackson
Kimmel, M. J., Gardner, Mass. (NT)	K. Koch
Krem, Edward W., Dayton, Ohio, Mich. (P)	R. Lindvall
Krueger, David E., Brooklyn, N. Y. (CJP)	F. Quellmaiz
Lam, Sun Ping, Hongkong (P)	F. Wu
Landau, Argo E., St. Louis, Mo. (C)	P. Can
Lau, Leung Hing, Hongkong (P)	F. Wu
Layton, D. J., Jr., Georgetown, Del. (C)	H. Purnell
Leifer, C. George, Galveston, Tex. (P)	F. Schmidt
Leferts, Orville D., Jackson, Mich. (P)	H. Perry
Lema, Yu Ki, Hongkong (P)	F. Wu
Li, Allan, Hongkong	Dr. E. To
Lindsay, George H., Santa Barbara, Cal. (P)	B. Dobro
Linsley, Mrs. H. S., Denver, Colo. (C)	P. Can
Maclean, Miss Dorothy J., Gatlinburg, Tenn. (CP)	R. Mies
Magnois, James J., Vallejo, Cal. (CMP)	Membership
Manynam, D. V. S., Madras, India (CP)	D. C. M. Balu
Maple, Alphonse, Bethesda, Md. (CP)	Membership
Martin, W. W., Chicago, Ill. (C)	Dr. E. To
Mattson, Mary Elizabeth, Los Angeles, Cal. (CP)	Membership
Mauricio, A. J., Hongkong (JP)	Hongkong P. S.
McGovern, Paul S., Chicago, Ill. (P)	L. Heymann
McIntosh, Douglas B., New York, N. Y. (J)	N. Harkness
Melvin, Dr. A. M., Coral Gables, Fla. (P)	J. Craig
Menafr, Anthony, Jackson Heights, N. Y. (MP)	H. Maugeri
Meston, Harvey, El Paso, Tex. (C)	C. Perry
Meyers, Alex M., San Francisco, Cal. (J)	F. Quellmaiz

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Mould, Frank E., Saskatoon, Canada (P)	Membership
Neel, Richard W., Paso Robles, Cal. (P)	F. Case
Nielsen, Duane G., Lincoln, Neb. (JP)	S. Soki
Nothaft, Frank, New York, N. Y. (CT)	F. Quellmaiz
On, Fun Ching, Hongkong (P)	F. Wu
Parsons, A. B., Harrington, Del. (CJP)	H. Purnell
Pattist, Erwin J., Park Forest, Ill. (P)	Membership
Pergande, Mildred C., Chicago, Ill. (CP)	Membership
Perkins, Sgt. Paul M., Barksdale, La. (P)	Membership
Perrault, R. B., Montreal, Canada (CN)	E. Christhill
Petersen, J. Robert, Owatonna, Minn. (P)	S. Anderson
Pettit, Vernon E., Santa Barbara, Cal. (P)	S. Soki
Pickering, Donna T., Jr., Lincoln, Neb. (P)	F. Quellmaiz
Pieroli, George A., Summit, N. J. (JT)	Dr. E. DeVarona
Polini, Alfredo, San Jose, Costa Rica (P)	D. Rigler
Pool, Gordon A., Palo Alto, Cal. (C)	Dr. E. DeVarona
Riorda, Carlos, Managua, Nicaragua (P)	Dr. E. DeVarona
Rundt, Mrs. Carolyn C., Boston, Mass.	J. Mulder and E. Cronetti
Rundle, Richard F., Santa Barbara, Cal. (P)	B. Dolan
Ryan, Raymond D., Oak Park, Mich. (P)	E. Brown
Sarkar, Dr. S. N., Calcutta, India (P)	Dr. G. Thomas
Schahn, Robert L., San Diego, Cal. (CP)	P. Cass
Schlegel, Cecil M., Amarillo, Tex. (P)	Membership
Schmitz, Paul F., Lima, Ohio	Membership
Schoemer, Frank E., Wyandotte, Mich. (P)	L. Cross
Schro, Mgt. Joe, Fort Williams, Me. (CT)	Membership
Schreiber, L., Cleveland, Ohio (P)	Membership
Scott, Marvin D., New Orleans, La. (C)	Membership
Sedler, Arthur W., Rochester, N. Y. (T)	C. Kinley
Sheely, Miss F., Elizabeth, N. Y. (C)	H. Bosman
Shipe, Lyle W., Youngsville, Pa. (CJP)	Membership
Smith, Edward N. W., Boston, Mass. (P)	Membership
Sopkin, David, Ridgefield, Conn. (P)	Membership
Sothern, Roy, Northville, N. Y. (P)	F. Quellmaiz
Sprague, Richard A., Philadelphia, Pa. (CPT)	Membership
Stamboulain, E. G., Binghamton, N. Y. (T)	C. Seager
Stearns, Richard G., Holyoke, Mass. (C)	Membership
Stevens, Dr. Ray E., Jr., Grand Rapids, Mich. (P)	J. Armstrong
Stran, Henry A., Elyria, Ohio (JT)	J. Langlotz
Stringham, Dr. George L., Hopewell Jct., N. Y. (C)	Membership
Sullivan, William D., States Island, N. Y. (P)	F. Quellmaiz
Summers, Mrs. Norman M., Omaha, Neb. (P)	Mrs. H. Balmer
Swarings, Hugh B., Port Townsend, Wash. (P)	Membership
Thacker, Melvin L., Alexandria, Va. (P)	F. Quellmaiz
Toland, Roderick M., Chicago, Ill. (NJPT)	F. Quellmaiz
Townsend, H. L., Jackson, Mich. (C)	Membership
Tow, Chu, Hongkong (P)	F. Wu
Villarreal, A. R., Torreon, Mex. (P)	A. Gilbre
Wheeler, R. Allen, Baltimore, Md. (CMPT)	Membership
Wilson, Willett R., Bloomfield, N. Y. (T)	Membership
Wooten, Doris, Omaha, Neb. (C)	Membership
Wrench, Edward S., Denver, Colo. (CP)	Membership
Yatsko, George, Jersey City, N. J. (P)	D. Simonetti

## Camera Clubs

Carbide CC, New York, N. Y. (CP)	P. Wolf
Circle CC, Thornwood, N. Y. (CP)	P. Wolf
Club Foto, DeNicaragua, Managua, Nicaragua (P)	Dr. E. DeVarona
El Paso YMCA CC, El Paso, Tex. (P)	C. Perry
Equitable Life CC, New York, N. Y. (CP)	G. Muna
The F-16 Camera Club, Honolulu, T. H. (P)	Membership
Georgetown H. S. CC, Georgetown, Del. (P)	H. Purnell
Graphic Lenses of Vallejo, Vallejo, Cal. (CP)	Membership
Hemet CC, Hemet, Calif. (CP)	Membership
Lehigh University CC, Bethlehem, Pa. (CJP)	Membership
The Lake Shore CC, Chicago, Ill. (All)	Membership
Maywood CC Inc., Hackensack, N. J. (CNP)	Membership
Peterboro CC, Peterboro, Canada (CNPT)	R. Koch
Photo Exhibit Soc. of Cleveland, Ohio (P)	H. Jones
Pier Photo Club, Chicago, Ill. (P)	R. Haim
Sandusky Photo Soc., Huron, Ohio	Membership
Saranac Lake CC, Lake Placid, N. Y. (P)	Membership
Vancouver Inter. Salon, Vancouver, Canada (P)	R. Mahon

The code used after the address is as follows: C—Color; M—Motion Picture; N—Nature; J—Photo-Journalism; P—Pictorial; T—Technical.

# Get the most from every negative by using the right KODAK PAPER

LET'S say you start with a perfect negative—crisp, sparkling, richly detailed, ready to yield magnificent prints. Which printing paper will you choose, to realize all the latent potentialities of this negative?

Your choice will be easy, if you make use of the data presented here. There's a Kodak paper to fit every negative, every printing method, every interpretive need. From the wide range of tint-texture-speed combinations and contrast grades, you can readily select a paper speed that fits your enlarging or contact-printing equipment . . . a contrast grade that fits the density scale of the negative . . . a stock tint, texture, and surface sheen that perfectly suit the mood of the scene and convey the interpretation you desire.

**SPEED.** For convenience, low-speed papers are used in contact printing, and fast or moderately fast papers for enlarging. Contact papers are coated with silver chloride emulsions. Very fast enlarging papers, such as Kodabromide, are usually bromochloride or bromide types. In between are the fast and moderately fast chlorobromide papers, such as Kodak Opal and Kodak Platino, prized by creative workers for their superior tonal quality. In the table below, relative speeds are shown, ranging from 5 for slow contact papers up to 1000 for the fast, high-production enlarging papers.

**MATCHING.** For top quality, the exposure scale of the paper must be properly related to the density scale of the negative. To accommodate negatives made under a wide variety of conditions, from subjects which vary in brightness range, certain Kodak papers are made in a wide range of contrast grades. These range from 0 (for negatives of extreme density scale) to 3, 4, or 5 (for flat negatives). Certain other fine Kodak papers are made in one contrast grade only; for these, the scale of the negative is controlled by proper subject lighting and degree of development.

**STOCK TINT.** The color of the paper stock is an important factor in printing. *White* stock is apt for most "cold-tone" subjects—such as snow or marine scenes. It is also correct for record prints and all prints which are to be photoengraved for halftone reproduction—news photographs, book illustrations, and the like. *Kodak Cream White* is slightly warmer than pure white, and is preferred for portraits and much exhibition work. *Kodak Old Ivory* is a rich buff tint, ideal for character studies, portraits of elderly folk, sunsets, and scenes by firelight.

**IMAGE TONE.** Some papers naturally develop to a warm brown or brown-black image; others yield a true neutral black or blue-black image. Some of the chlorobromide papers, such as Kodak Opal, allow liberal modification in warmth of tone through developer choice and manipulation of exposure and development time. Such manipulation offers a fruitful field for experiment *after* you have mastered the handling of a paper with the recommended developers. In general, a

## KODAK PAPERS FOR FINE CONTACT PRINTS

KEY TO CHART WEIGHTS: SW Single Weight DW Double Weight LW Light Weight  CONTRAST GRADES: For negatives whose density scale is use v Extremely High . . . . . 0 High . . . . . 1 Normal . . . . . 2 Low . . . . . 3 Very Low . . . . . 4 Extremely Low . . . . . 5	KODAK AZO	KODAK RESISTO N	KODAK ILLUSTRATORS' AZO
	IMAGE TONE: Neutral black RELATIVE SPEED: 16  Want professional quality in prints for record purposes, album, and reproduction? Pick Kodak Azo. Image tone just a bit warmer than Velox. Six contrast grades accommodate every negative. This paper is often chosen for exhibition prints from paper negatives—it has "quality plus."  E SW and DW 0,1,2,3,4,5 F SW 0,1,2,3,4,5 F DW 0,1,2,3,4	IMAGE TONE: Cool blue-black RELATIVE SPEED: 32  Short of time? Kodak Resisto N paper has a water-resistant base which permits complete processing in eight minutes, complete drying in less than ten minutes more. That's speed! The tough plastic-impregnated base also reduces wear when prints are handled. Tone and other characteristics are very similar to those of Velox.  N SW 0,2,3,5	IMAGE TONE: Warm black RELATIVE SPEED: 16  For top-quality illustrative prints intended for reproduction, this is a running-mate to Kodak Azo. Image tone is slightly warmer than Azo. Five contrast grades to match a wide range of negatives. This paper tones extremely well with either Kodak Brown Toner or Kodak Selenium Toner.  E SW and DW 1,2,3 F SW 0,1,2,3,4 F DW 1,2,3
KODAK VELITE	KODAK VELOX	KODAK ATHENA	KODAK AD-TYPE
	IMAGE TONE: Cool blue-black RELATIVE SPEED: 32  Need an easy-to-handle paper for album and file prints? This is it. Six contrast grades, to fit every negative density scale, from the flattest up to the most extreme. Pleasant blue-black tone is uniform through all six grades. Wide latitude in exposure and development time.  F SW 0,1,2,3,4,5	IMAGE TONE: Warm brown RELATIVE SPEED: 5  Top tonal quality and rich warm tones give this paper a niche of its own. Professionals prize it for fine portrait work and other prints of top calibre. Amateurs who make reasonably large negatives should test its potentialities. For extra warmth, after-tone Athena in Kodak Selenium Toner.  B DW 2 G & Y DW 1,2,3	IMAGE TONE: Neutral black RELATIVE SPEED: 16  Need prints for folding, mailing, or French-fold greeting cards? Kodak Ad-Type A has a special lightweight stock that folds without cracking. Same speed as Kodak Azo, similar in quality, and available in six contrast grades to fit the density scale of every negative.  A LW 0,1,2,3,4,5

SURFACES	A	B	C	E	F	G	H	K	L
Stock Tint	White	Cream White	Cream White	White	White	Cream White	Cream White	Cream White	Cream White
Texture	Smooth	Smooth	Smooth	Fine Grained	Smooth	Fine Grained	Fine Grained	Fine Grained	Rough
Sheen	Lustre	Lustre	Matte	Lustre	Glossy	Lustre	Matte	High Lustre	Lustre
	(folding stock)								

scene which is "cold" in mood should be printed on a cool-tone paper, while a "warm" scene demands a paper that is warm in image tone. However, for special effects, exceptions can be made—for example, a snow scene in late afternoon, with long shadows, may be interesting on a cream white or old ivory stock, with the image toned blue.

**SHEEN.** This is the degree of specular reflection in a paper surface. Do not confuse it with *texture* (discussed below). *Glossy* paper, when dried on good ferro-type plates, has a glass-smooth finish; it is the type to choose for photographs in which the maximum of fine detail and the widest brightness range, from clear white to deepest black, are desired. *Matte* is a velvety surface with no gloss; it can be viewed from any angle without picking up stray reflections, and is especially adapted for high-key prints, delicate portraits, and other scenes in which deepest blacks are not necessary. *Lustre* is a sparkling surface which combines the reflection-freedom of matte paper with a wide tonal scale and rich blacks; it is the most popular of the three types for general use. *High-Lustre* Kodak Opal K finds great favor in wedding pictures, snow scenes, water scenes, and others in which extra sparkle enhances the mood of the subject.

**TEXTURE.** Many subjects call for a special textural quality in the print surface, and

Kodak papers offer an extremely wide range of choice. For finest detail in the print, choose *Smooth*—it has no perceptible surface texture. For a rich effect with minimum loss of definition (and to help suppress grain pattern in high-ratio enlargements from small negatives), select the delicately pebbled *Fine-Grained* type. This favorite texture is widely used in exhibition prints; it is an all-around type. For broad effects, with some suppression of detail, choose *Rough*; and to carry breadth of treatment still farther, merging planes and masses and subduing detail in landscapes and character studies, choose coarse-textured *Tweed* or cloth-textured *Tapestry*. These last two are, as a rule, used only for large prints—11x14 and up. *Suede* is a special deep-matte with a velvety texture similar to sueded leather, and with unusual richness in the blacks; a superb type for certain masculine portraits and scenic prints. *Silk* is just what its name suggests—a sparkling clothlike texture suited to many snowy landscape shots, marine scenes, and certain portraits.

**WEIGHT.** The weight (stock thickness) you choose depends largely on the purpose of the print. *Single Weight* (SW) papers are suitable for contact prints, moderate-size unmounted enlargements, and big enlargements on smooth-surfaced mounts. *Double Weight* (DW) papers are commonly used for exhibition prints, unless a single-weight paper will

serve. *Light Weight* (LW) is a special folding stock, ideal for French-fold greeting cards and similar applications. In addition, there is *Resisto* Paper stock (see chart), which is plastic-impregnated for toughness, water-resistance, and quick processing. *Opalure* Print Film (see chart) has a special white translucent film base, not a paper base. The best rule on paper weight is to choose the right stock for the job, but *not* buy double weight or special stock when a thrifty single-weight paper will do as well.

That's the general picture. Now, here's a comprehensive chart of the details. Keep it for reference, and consult it when you need paper. Chances are your Kodak dealer has sample prints showing each type, stock, and texture; and he'll be glad to help answer any question on paper selection. Plan to see him soon.

**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

# KODAK PAPERS FOR SUPERIOR ENLARGEMENTS

KODAK PORTRAIT PROOF	KODAK PLATINO PAPER	KODABROMIDE	KODAK MURAL
IMAGE TONE: Warm black	IMAGE TONE: Warm black	IMAGE TONE: Cool blue-black	IMAGE TONE: Warm black
RELATIVE SPEED: 320	RELATIVE SPEED: 500	RELATIVE SPEED: 1000	RELATIVE SPEED: About 400
This is a superb paper, with wider usefulness than its name implies. It yields a soft, luminous image—ideal for high-key, delicate subjects and atmospheric landscapes. It requires a negative whose shadows have full detail. Rough <i>Tweed</i> surface and warm image tone are fine for big prints; and the price is low. One contrast only, for normal negatives.	If you need a fine warm-tone paper and Kodak Opal is too slow—by all means choose Platino. Its rich emulsion yields prints of magnificent tonal range and quality; three contrasts accommodate most negatives; and there's a good choice of surfaces. For extra warmth, after-tone it with Kodak Brown Toner to a rich chocolate brown. This paper is gaining wide acceptance.	Most popular of all Kodak enlarging papers for general use. Has the high speed and tonal characteristics of <i>Resisto</i> Rapid—rich blacks and clear sparkling whites—with a wider choice of contrast grades and surfaces. High exposure and development latitude make it easy-to-handle; physically hardened emulsion allows fast handling.	Want some really big prints, or the interesting <i>Tweed</i> surface in a fast paper? Kodak Mural is designed for commercial studios that make wall-size murals—but it comes as small as 8x10, as well as in 40-inch-wide rolls. The warm tone is pleasing, and it's a tough paper—made for fast, rough handling without damage. Well worth a try, in any size you can handle.
R SW	F SW 1,2,3 P DW 2,3 G DW 1,2,3 Y DW 1,2,3	A LW 1,2,3,4,5 E,F,N SW 1,2,3,4,5 E,F,G DW 1,2,3,4,5 N DW 1,2,3,4	R SW 2,3
KODAK OPAL	KODAK OPALURE PRINT FILM	KODAK TRANSLITE PAPER	KODAK RESISTO RAPID N
IMAGE TONE: Warm brown	IMAGE TONE: Warm brown	IMAGE TONE: Warm brown-black	IMAGE TONE: Cool blue-black
RELATIVE SPEED: 160	RELATIVE SPEED: About 160	RELATIVE SPEED: 160	RELATIVE SPEED: 1000
For exhibition work, and enlargements of the finest quality, Kodak Opal is the top choice of salon leaders. Tonal quality is superb; flexibility of manipulation very wide; speed much lower than Kodabromide. Available in double weight only, in one contrast grade (for normal negatives), and all the following surfaces:	This is an Opal-type emulsion on a translucent white film base. It can be used for prints to be viewed by either direct or reflected light. Quality is excellent; image tone is rich and warm, and subjects appear to have great depth and roundness. Rich golden tones can be had with Kodak Gold Toner, and red-brown tones with Kodak Selenium Toner.	This is a special paper for display transparencies. On the face is an Opal-type emulsion which yields warm brown tones; on the back is a fast bromide emulsion to reinforce the image on the face when the print is viewed by transmitted light. This paper is an interesting medium for translucent panels, lamp shades, and the like. Single weight only.	Here's top speed, when you must turn out good enlargements in a hurry. Exposures are short, and the water-resistant base allows fast processing and ten-minute drying. Image tone is uniform through all contrast grades.
B,C,G,H,K,L,P,R,S,V,W,Y,Z			N SW 1,2,3,4

N White Smooth Lustre	P Old Ivory Fine Grained Lustre	R Cream White Tweed Lustre	S Old Ivory Tweed Lustre	V Cream White Suede Matte	W Old Ivory Suede Matte	Y Cream White Silk Lustre	Z Old Ivory Tapestry Lustre
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**Kodak**



## PROFESSIONAL CALLING CARDS

When Publishers, Professionals, Schools and Teachers may present their name, address and one line of advertising message. Rates on application to Editor, PSA JOURNAL, Kutztown, Pa.

## COUNTRY SCHOOL OF PHOTOGRAPHY 50. WOODSTOCK, VT.

Tutorial instruction by John W. Doscher in salon photography, pictorial control, color, and special processes.

## NEWS AND NOTES

### Cleveland Exhibition

The Photographers' Exhibit Society is a small non-profit corporation which has recently been formed in Cleveland for the purpose of furthering education and interest in photography in Cleveland.

Although the first effort will be a salon in September, they will not confine their efforts to pictorial photography, but will exhibit the best in commercial, fashion, documentary, modern, sports, and even medical photography.

The First Cleveland International Photographic Salon will be held from September 10-21. It will follow recommended PSA salon rules. Deadline for monochrome, and color prints and slides will be August 20th. Data from Mary Jane Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

Judges for the prints will be Maurice Tabard of Paris, internationally famous fashion photographer of Harpers Bazaar, and two of this country's best known exhibitors and salon judges, John R. Hogan, Hon. PSA, FPSA, of Philadelphia and Bernard G. Silberstein, APSA, of Cincinnati. The transparencies will be judged by Sam J. Vogan of Toronto, who is the leading color slide exhibitor of Canada; H. Lou Gibson, APSA, of Rochester and Harry R. Reich top nature photography exhibitor of North Tonawanda, N. Y., who heads the Nature Division of PSA.

### Summer Courses

The Doscher Country School of Photography announces a series of short summer courses for both amateur and professional. Featured instructors are Halsman, Tabard, Oelman, Helene Sanders, Robert Bagby, David Eisendrath, Helen Manzer, Gerda Peterich, Alice Stark, and John Doscher. Students may subscribe to lecture courses from 1 day to 2 weeks or longer. Write for information to North Gate, South Woodstock, Vermont.

### Help in London

Harold Lewis, Editor of "Photography," The Press Centre Ltd., 20 Tudor Street, London, E.C. 4, England, has offered to PSA members who are going to London during the Festival of Britain year the help of his staff in any photographic problems they may encounter. If PSA members will telephone Central 4040 and ask for "Photography inquiries," they will be cordially welcomed.

## Exhibition Listing

Sixteen additional open photographic monochrome exhibitions (as of May 1) have published catalogues since last month's listing. They are: Philadelphia, Cuba, Vasco de Camargo, Norton-On-Tees, Minneapolis, Port Colborne, Madrid, Canberra, Rochester, Portland, Japan, Ipswich, Runcorn, Harpenden, Pittsburgh, and Argentina. This brings the total exhibitions in this unofficial listing to 77 that have allowed a maximum of four prints per entrant and have accepted 125 or more prints. The following exhibitors have had 50 or more acceptances:

Name	Country	Exhib.	Prints
Frank J. Heller	USA	71	188
Harry L. Waddell	Canada	65	176
Doris Martha Weber	USA	60	137
Jack Wright	USA	60	133
H. Roy Thornton	England	57	142
Theodore L. Bronson	USA	53	125
Eugenia Buxton	USA	63	124
G. L. Weisenburger	USA	50	118
Alfred Watson	USA	54	109
Lowell Miller	USA	33	97
J. Wallace Galloway	Canada	47	94
Eleanor Parke Curtis	USA	32	90
H. W. Wagner	USA	37	88
Allan L. Horvath	USA	29	84
Boris Dobro	USA	28	82
J. Benjamin	England	29	82
Carl Mansfield	USA	31	82
O. E. Romig	USA	33	82
Charles L. Wilson	USA	32	80
Jose Ottilia, Filho	Brazil	34	80
H. Roy Hudson	England	28	79
Francis C. K. Wu	Hongkong	32	78
Merrill W. Tilden	USA	38	76
Ortiz Echague	Spain	29	73
A. Aubrey Bodine	USA	19	68
Irma G. Haselwood	USA	31	67
Charles W. Manzer	USA	34	67
Grace M. Ballentine	USA	28	65
Karl Polak	England	18	61
Max Thorek	USA	27	58
Eros Vadas	Hungary	20	57
Kanti Patel	India	29	57
A. R. Cauco	Portugal	31	57
James A. McVie	Canada	31	57
Earle W. Brown	USA	25	56
Irving Schlackman	USA	26	54
John S. Anderson	USA	24	53
Res Frost	Canada	22	53
Lawrence M. Spaven	USA	21	53

## PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy class the tenth of the second preceding month before publication.

For Sale—9 x 12cm Linhof Technica, 9 holders, 2 FPA, Meyer rangefinder, with/without lens; 6 x 9cm Plaubel Makina 1/2.9, new roll holder, 3 CFH. Frank J. Gill, 106 Lincoln St., Oil City, Penna.

Wanted—Hypo-min tablets, any quantity. For Sale—Heiland HR5 F contact adaptor \$5. Ralph McCain, 805 W. Wayne St., Fort Wayne 2, Ind.

Betty Henderson Hulett	USA	29	53
M. M. Denderick	USA	18	52
Bernard M. Arcosta	USA	26	52
John I. Fish	USA	24	52
Robert F. Edgerton	USA	23	51
F. Giovannioli	Italy	25	51
James F. Thompson	USA	26	50
C. J. J. Schaepman	Netherlands	27	50

Fourteen exhibitions have been held which did not meet these simple requirements for listing. It has been proven that greater international support is given those exhibitions which limit their entry to four prints per entrant. A cordial invitation is extended to these 14 exhibitions to allow a maximum of four prints per person.

### Notice

It is urgently necessary that the number of advertisements in the PSA JOURNAL be increased. All members can assist by supporting the advertisers and by pointing out that such support results from our advertisements. Members connected with the production of any kind of goods or services are asked to encourage the booking of space in one or more issues of the Society's official publication.

Full particulars may be obtained from PSA JOURNAL, Kutztown, Pa.

## WHY BE A CUNCTATOR?



As a photographer, you know what a difference a fraction of a second can make. And as a PSA member, you can guess what a whale of a difference paying your dues promptly can make.

Indeed, why be a cunctator, which is a 75-cent word for procrastinator, which is a 50-cent edition of an ignoble word for the-guy-who's-

going-to-pay-his-PSA-dues-tomorrow-when-he-can-just-as-well-pay-them-today!

Why indeed? Your Society is trying to be helpful. When your dues are owing it sends you a No. 1 notice. Then a No. 2. Then a No. 3. And finally a letter. What more can it do?

Your fellow members and the PSA officers hope that you'll attend promptly to this matter of PSA dues. We hate to remove your name from the roster; stop your subscription to PSA JOURNAL; report you ineligible for PSA privileges, Honors, offices; and lose our pleasant association.

None of these dire events can or will happen IF you'll just heed that No. 1 dues notice—immediately! Don't be a cunctator!!

World's largest  
manufacturers of  
Synchronized Range  
Finders and Speed  
Flash Synchronizers

# KALART®

Creators  
of "The Camera  
of Tomorrow"

## Amazing New Kalart B-C Multiflash

*Built-in test lamp tells you in advance whether lamps will flash*

**W**HAT is the most common cause of failure of flash equipment? Every experienced photographer knows the answer. *Weak batteries.*

The amazing new Kalart B-C Multiflash ends these troubles. Here's why. First, the electric power is provided by a battery-capacitor (B-C). The lamps are fired *not* by the battery but by the *capacitor*. This sensational invention draws current from the battery—stores it until the instant of flashing—then shoots it to the lamp with a strong, rapid surge. It is "super-

power" applied to flash photography. It assures sure-fire synchronization of 1 lamp, 2... or up to 6 lamps and 250 feet of extension wire.

Further to take old uncertainties out of flash photography, the Kalart B-C Multiflash has an ingenious built-in test lamp—an exclusive Kalart development. If—after inserting the flash lamp—the test light gives a brief flash when you press down on it—you have visible proof the Capacitor is charging and the flash lamp is good. Ask for demonstration.



This is the Kalart B-C Multiflash unit. Consists of Power Pack (battery and capacitor) with Self-Closing Series Outlet for series wired extension units—famous Kalart Concentrating Reflector with patented Lamp Ejector—rubber cushioned attaching bracket—and connecting cord. Price, for cameras with built-in sync, \$15.95.



This is a Kalart B-C Series Extension Unit. Consists of Kalart Concentrating Reflector with Lamp Ejector—adjustable rubber covered spring steel clamp with base that swivels and tilts at any angle—20 feet rubber covered wire. Socket has "Self-Closing" series outlet for additional extension. Price, \$10.95.



On Century and Pacemaker Graphics, the Kalart B-C Multiflash is mounted on top of the camera with special attaching bracket included in price. Other special brackets available for cameras with accessory mounting shoes such as certain models of Kodak, Zeiss, Voigtlander, and the Polaroid Land Camera.



For cameras with set-and-release shutters, the Kalart B-C Multiflash is furnished with famous Kalart Automatic Synchronizer. Price, complete, \$27.50. Note, too, that a Kalart B-C Multiflash costs less—weighs less—and takes up less space in your kit than an ordinary 3-battery flash gun.



Kalart B-C Multiflash (right) with two Extension Units. Each unit is wired in series and provided with patent pending "Self-Closing" outlets. This construction assures positive synchronization of all lamps and also permits firing only one lamp in the B-C Multiflash unit when extension flash is not needed.

### FREE Illustrated booklet on new Kalart B-C Multiflash

The Kalart Company Inc.  
Dept. P.J.-6, Plainville, Conn.  
Fill in and free booklet, Kalart B-C Multiflash.

Name.....

Street.....

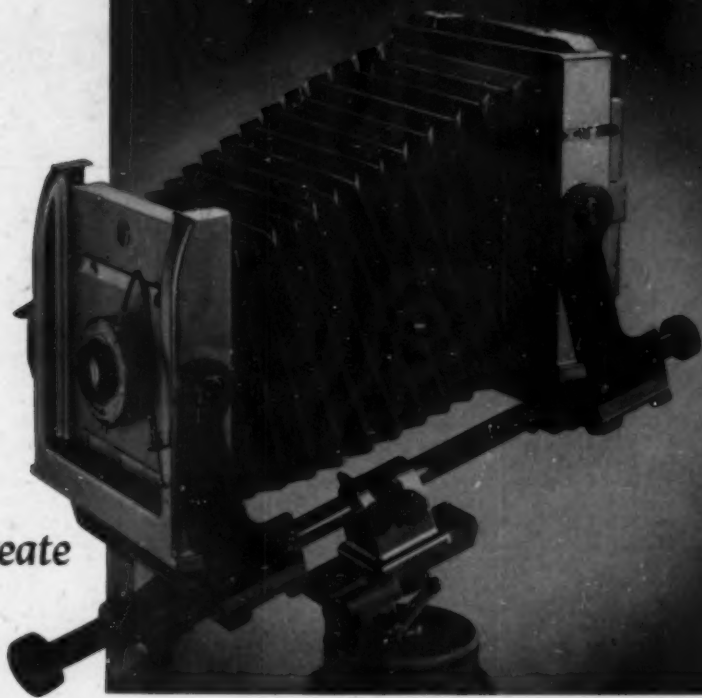
City.....State.....

Camera owned.....

Name of photo dealer.....

# KALART

If You Designed  
Cameras  
Here's One You'd Create  
for Yourself



## KODAK MASTER VIEW CAMERA 4 x 5

If you sat down and listed all the features in a camera which would help you most . . . a camera that would be easy to use, that would give you the economy of 4 x 5 film, that was versatile and precise—you would have the ideal camera for creative photography. But it probably would be a very expensive one. Yet, Kodak offers you all this in the Kodak Master View Camera 4 x 5 for only \$175.

### LOOK AT THESE FEATURES!

**Horizontal Swing.** Front and back swing, 12 degrees either way on vertical axis for correcting horizontal distortion.

**Vertical Swing.** Front and back swing 30 degrees either way on a horizontal axis. Pivoted in center of film and lens planes.

**Transverse or Horizontal Slide.** Film and lens can be moved sideways in either direction up to  $\frac{3}{4}$  of an inch. Same adjustments on front and back.

**Rising-Falling Front.** Knob raises front up 3 inches, lowers 1 inch.

**Revolving Back.** Can be used at any point through a full 360-degree circle.

**Bellows.** Made of durable, gray material. Extends from 3 $\frac{1}{2}$  inches to 16 inches.

**Carrying Case.** Comes with camera. Exterior of fine, durable gray material. Interior, velour lined. Provision for 12 film holders, a film pack adapter, focusing cloth, extra lenses, and accessories.

*At your Kodak dealer's.*

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

**Lens Boards** are metal, interchangeable. Special recessed lens board for wide-angle lenses obtainable as accessory.

**Lenses.** Nine Kodak Ektar Lenses are available, ranging from the 100mm. Kodak Wide Field Ektar Lens  $f/6.3$  to the 12-inch (304mm.) Kodak Ektar Lens  $f/4.5$ . Kodak Flash Supermatic or Ilex Acme Synchro Shutter, according to lens wanted.

**Film Holders.** Takes standard film or plate holders or film pack adapters.

**Impressive Beauty.** Satin-finished aluminum with gray bellows for smooth, functional beauty.

**Dimensions.** 11 $\frac{1}{4}$  inches high, 8 inches wide, and 19 inches long (with 19-inch monorail).

*Price subject to change without notice.*

**Kodak**